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INTERIOR DESIGN ISSUE

THE NEW ROMANCE

BY WENDY GOODMAN

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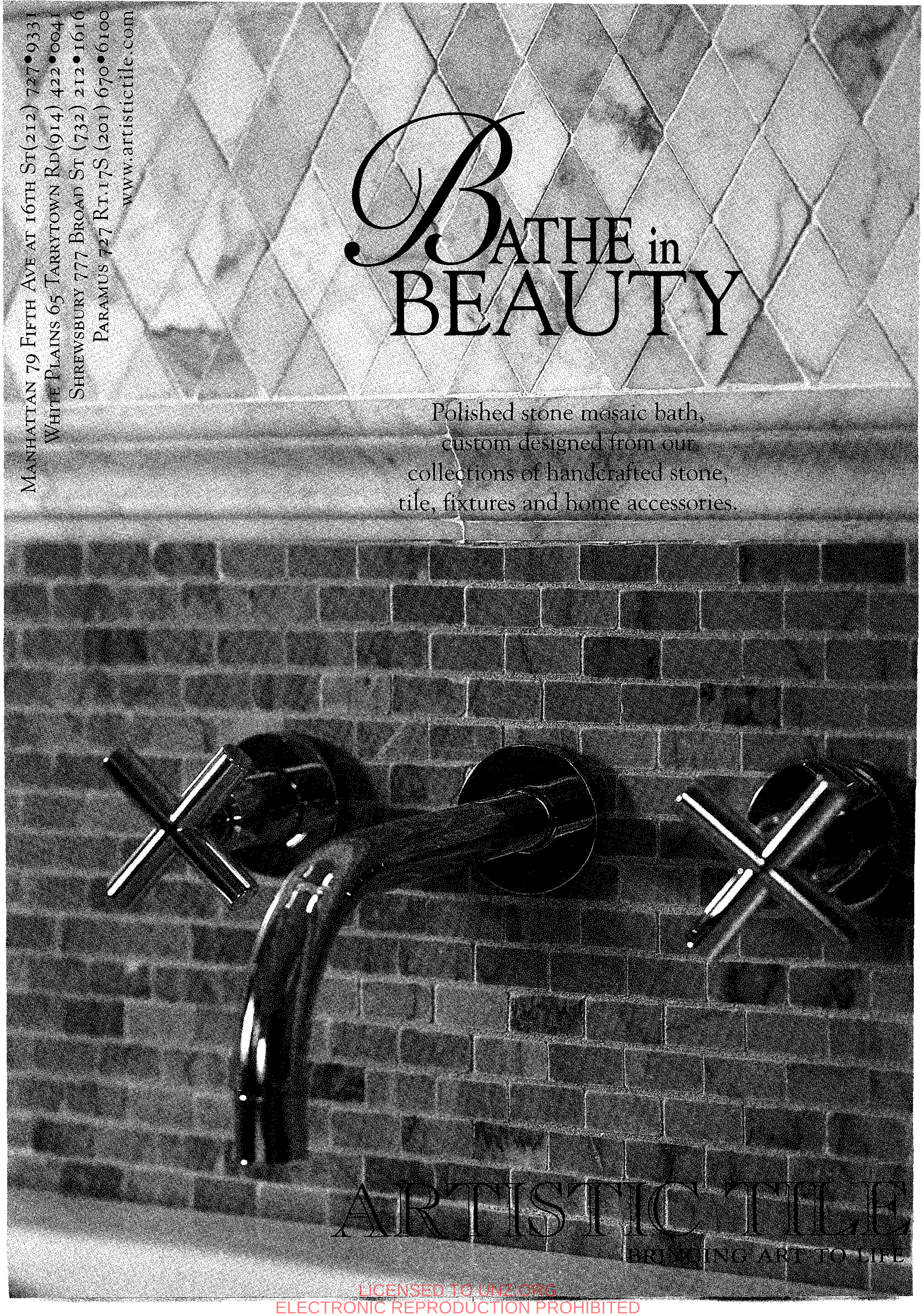

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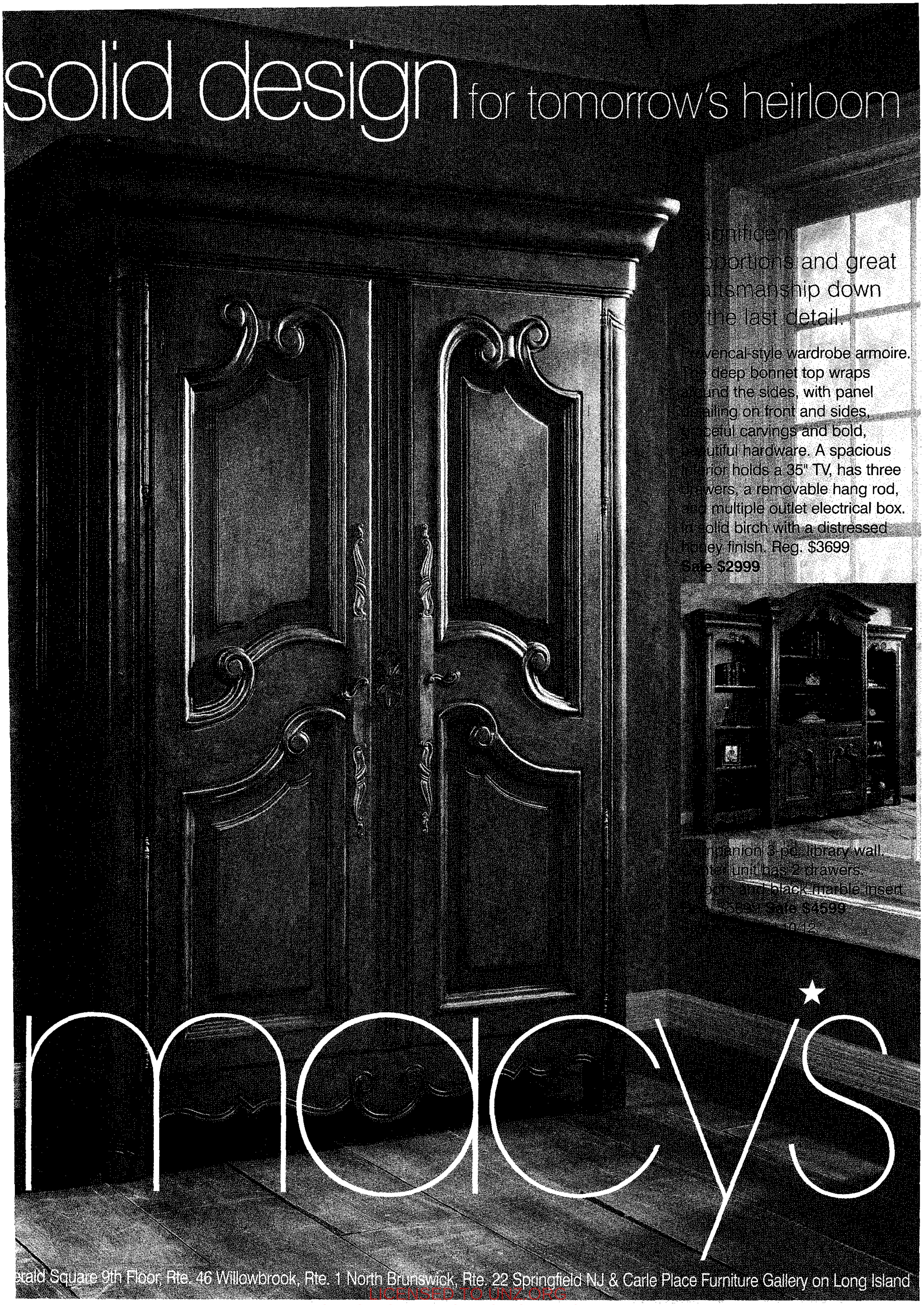

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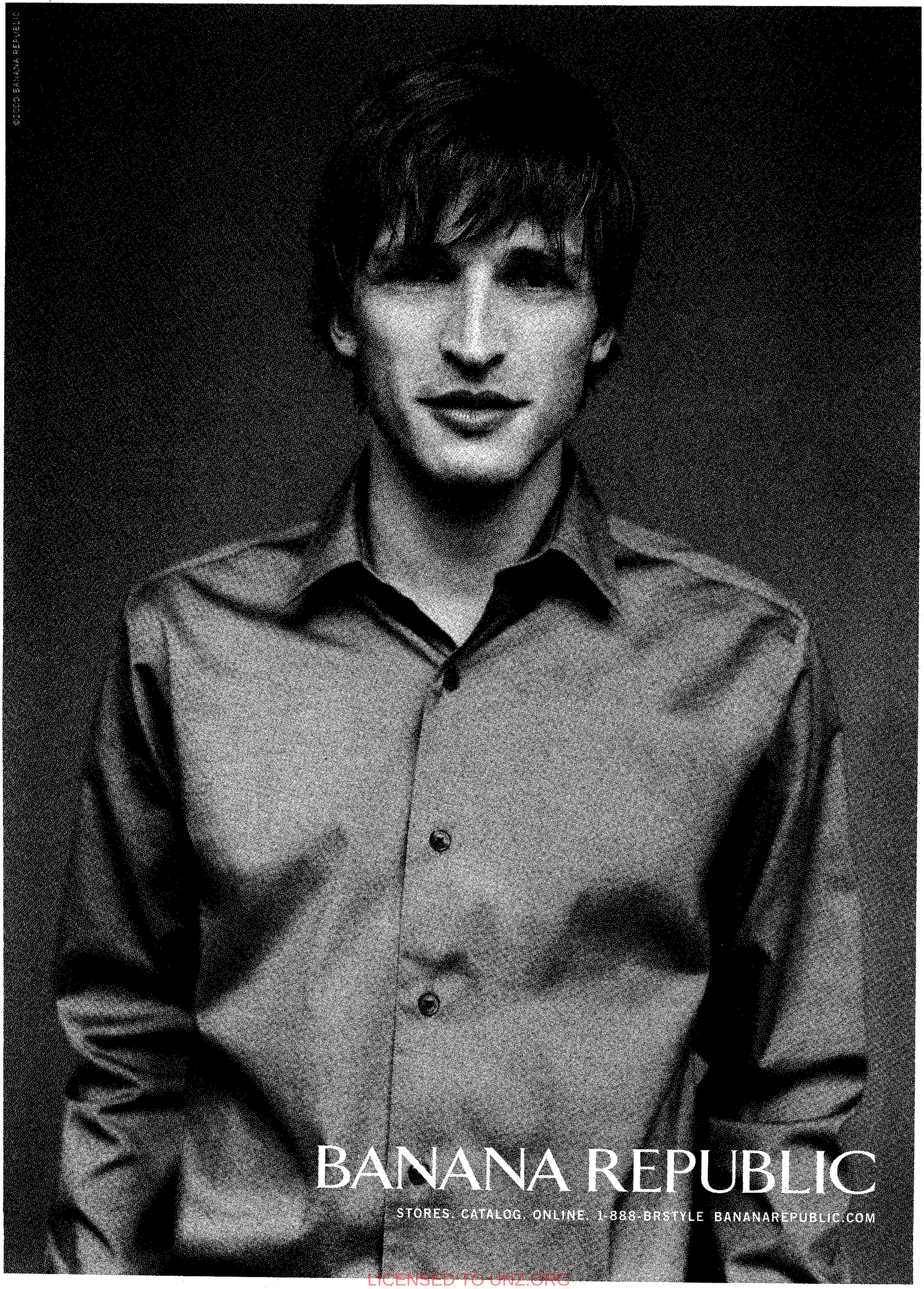
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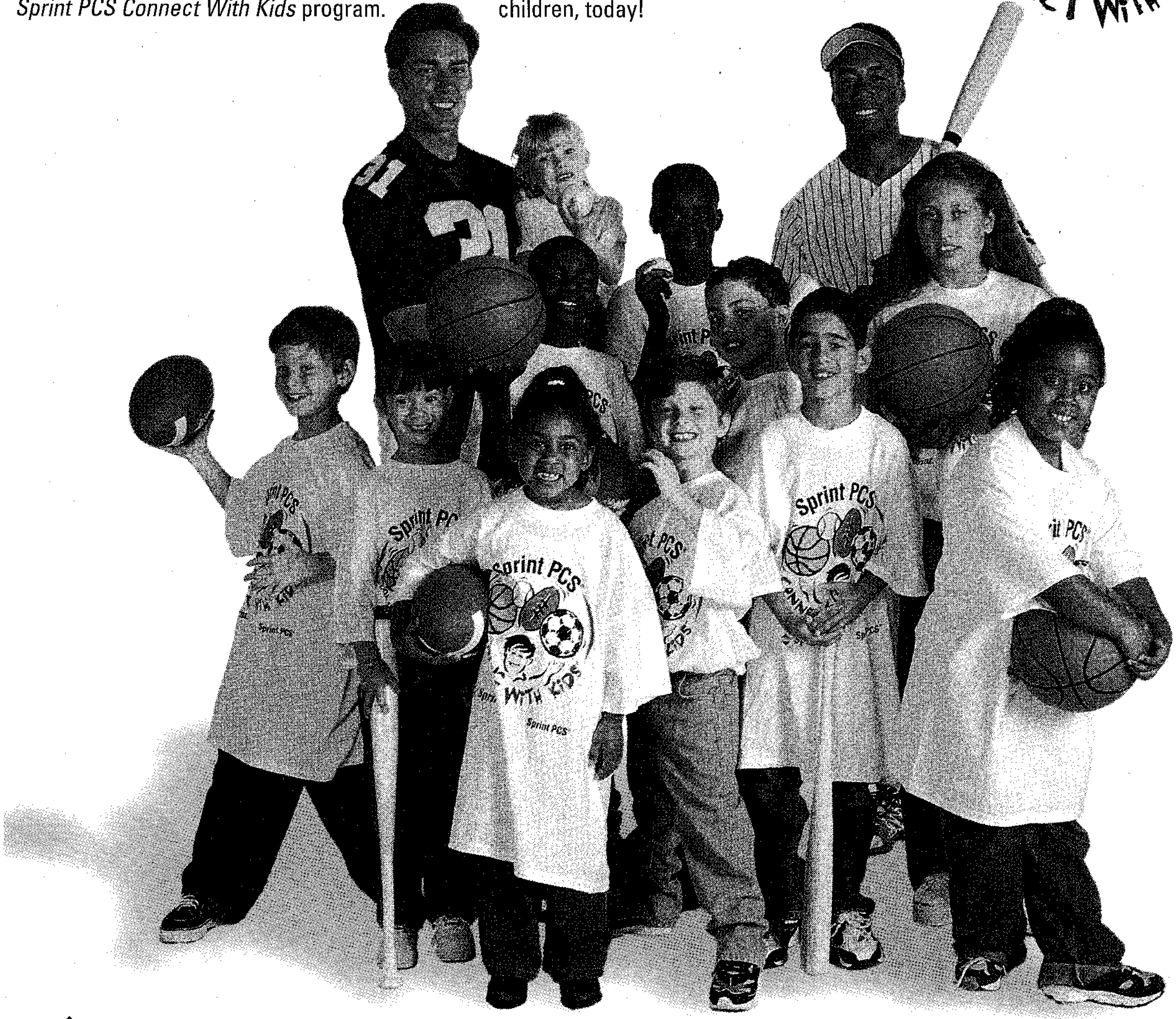

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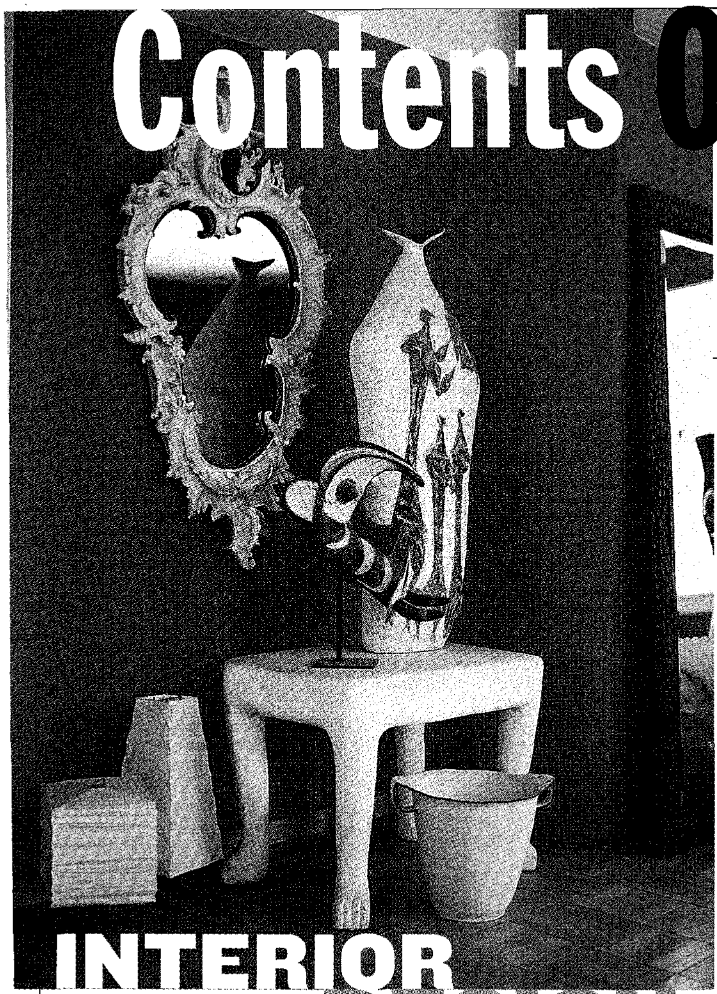

> *"If I find something I like, no matter what it is, I never say, 'That's not going to match the rest of my things.' "*
>
> GREG NACOZY, PAGE 46

INTERIOR DESIGN

BY WENDY GOODMAN

45 Full Houses

After years of spare, undernourished apartments, New Yorkers have rediscovered an appetite for calorie-rich interiors: When designers aren't indulging in passionate color, bold patterns, and plush fabrics, they're gleefully mixing Eames chairs and Ethiopian washing stools, Venini glass and African masks. A look at five apartments that exemplify this new romantic adventurism, including a startlingly pink-and-cherry-red starter apartment for a single twentysomething, a banker's TriBeCa loft where the ebonized, lacquered surfaces vie with the views, and an eclectic East Village loft furnished by way of Tangier.

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Transform your apartment from banal to bold with a translucent microwave, gold-and-silver-plated flatware, a velvet cube ottoman, and other inspired accoutrements.

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Photograph by Simon Watson.

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Join us as we celebrate Rochard Limoges boxes October 12–18 in the Dining Circle on 6, 59th Street:

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FRIDAY, OCTOBER 13th Buy 3 boxes and choose a box from a special selection of bonus boxes.

SATURDAY, OCTOBER 14th Meet Rochard artist Julia Grant and have your same-day Rochard Limoges purchases signed.

SUNDAY, OCTOBER 15th Receive a porcelain heart pendant with every Limoges purchase. While supplies last.

MONDAY, OCTOBER 16th Buy 3 boxes and choose a box from a special selection of bonus boxes.

TUESDAY, OCTOBER 17th Meet Rochard spokesperson Carol Mauriello and have your same-day Rochard Limoges purchases signed.

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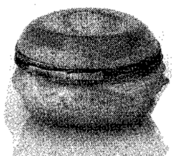
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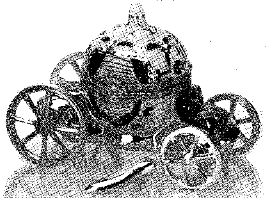
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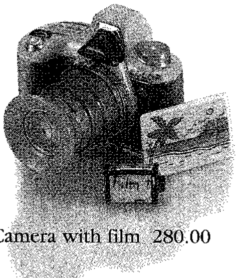
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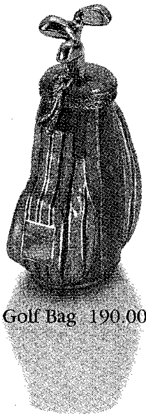
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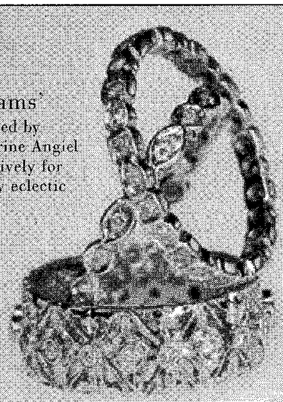

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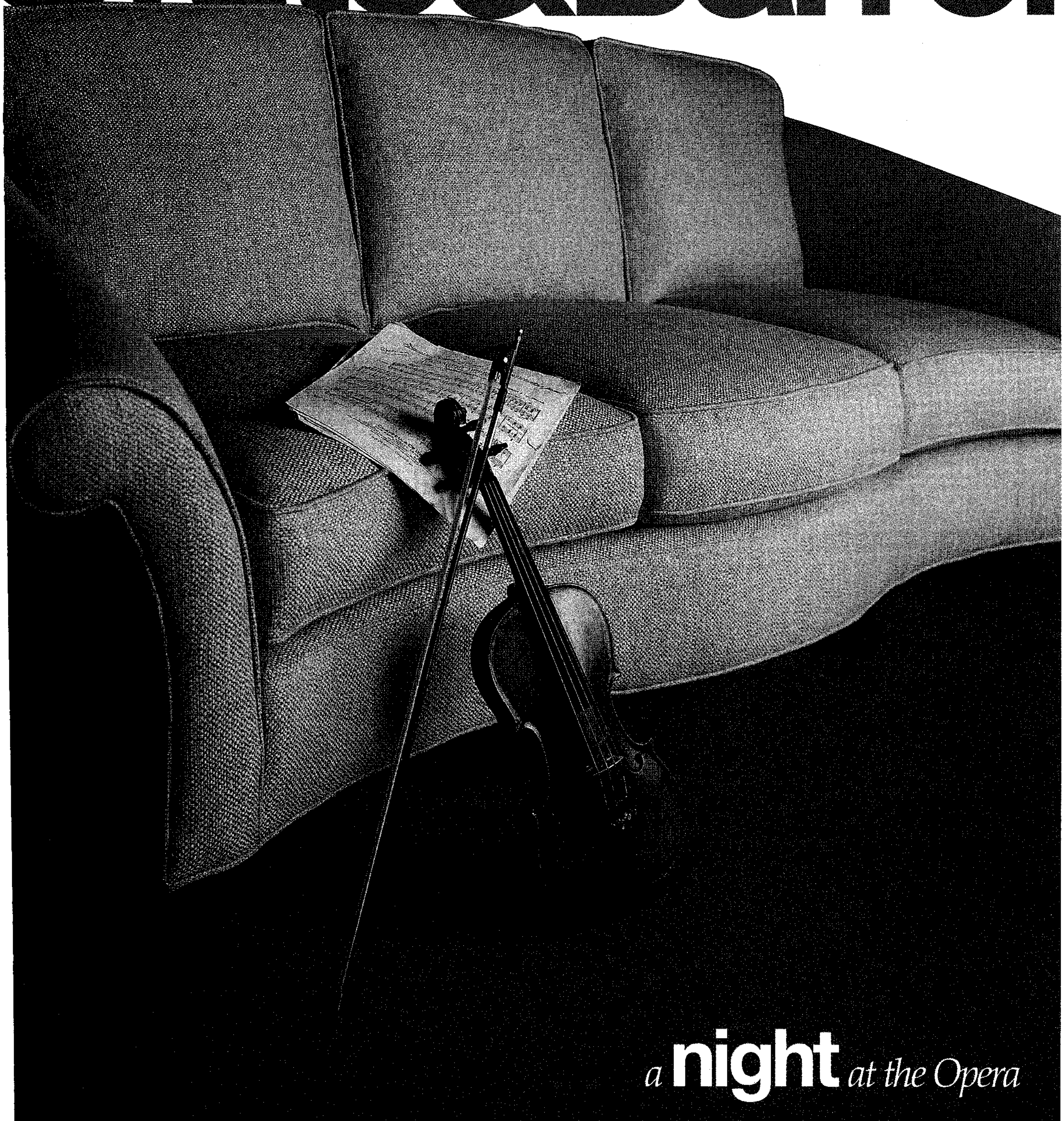

The house lights dim. The conductor begins the overture. A great, round sound unfolds. A tenor of incredible presence, beautiful color, vell-crafted phrasing resonates. A sensual, rhythmic vocal line unfurls. The staging is opulent, the atmosphere rich. An enormous experience of dramatic value. Bravo. The Lyric Sofa. *For the Crate and Barrel store near you, call 800.996.9960 or visit crateandbarrel.com.*

School for Scandal

Why we shouldn't care where Harold Levy sends his kids to school; a requiem for the first great Italian restaurant in New York; Andrea Bocelli defended.

WHEN WILL PEOPLE STOP HARPING on the spurious issue of Harold Levy's decision to send his children to a private school? In your report ["Harold Levy's Class War," by Robert Kolker, September 25], an unnamed school superintendent likens it to "telling someone to eat at a restaurant when *you* don't eat in it." On the contrary, all restaurant patrons pay for their meals, regardless of where they eat; only private-school patrons pay directly for schooling. A job is a job, and there is no link between its demands and the needs of the family of the person performing it.

Thomas Grant
MANHATTAN

Excess Capacity

I WAS MICHAEL VERMEULEN'S EDITOR AT American *GQ* for several years, while he was in both New York and London ["Media: Boys to Men," by Michael Wolff, September 18]. He was great fun and talented in so many ways. But basically, in the end, he drank, drugged, ate, and shagged himself to death. Surely, even in his endearing hubris, that wasn't the "interesting life" of the editor he would have wished his readers to emulate.

Eliot Kaplan
Editorial Talent Director
Hearst Magazines
MANHATTAN

Now, *That's* Italian

I WAS SHOCKED AND SADDENED, THOUGH not really surprised, to see that Joe Bastianich gave Da Silvano credit for being the first authentic Tuscan trattoria in New York, before which all was spaghetti and meatballs ["The Pasta Connection," by Meryl Gordon, September 4]. In fact, Trattoria da Alfredo arrived on Hudson at Bank Street in early 1972. Alfredo's tiny place was quite authentically Tuscan and a breath of fresh air. (My husband and I loved it so much that when we divorced, we maintained joint custody.) I'm especially saddened because it's almost as if this fabulous, flamboyant guy had never lived and his restaurant, always full of passionate fans, had never existed.

Gael Greene
PARIS, FRANCE

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.*

Fan Fire

I TOOK UMBRAGE AT PETER G. DAVIS'S REVIEW of Andrea Bocelli's new Verdi CD ["Classical Music: Bye, Bye, Verdi," September 25]. Mr. Davis's article insults not only the artist but his public as well. I don't appreciate references to fans like me as "susceptible middle-aged women who miss Liberace" and to Bocelli as "an overhyped vocal fraud who trades on his good looks and disability to charm an audience." If Mr. Davis was capable of finding some merit in the work ("The reedy timbre has its own distinctive appeal when heard in an appropriate context"), why did he need to engage in mudslinging?

Nilsa Pagan
MIAMI, FLA.

Animal Magnetism

YOUR ROUNDTABLE WITH THE FOUR TOP gossips ["Divas of Dish," by Maer Roshan, September 25] creates an excellent image of the chatter of those parasitic birds that roost on the backs of elephants so they can swoop down to feast on the undigested seeds dropped inside the elephant's dung.

Sidney L. Delson
EAST HAMPTON, N.Y.

Parental Guidance

TO THOSE VOTERS SURPRISED BY GEORGE W. Bush's use of a vulgarity in bad-mouthing the New York *Times'* Adam Clymer ["The National Interest: Open-Mike Nightmare," by Lawrence O'Donnell Jr., September 18], might I suggest slightly changing that old saying "Like father, like son" to the more appropriate version, "Like mother, like son," as the obvious explanation? Have the voters forgotten what his "sweet-looking, butter-wouldn't-melt-in-her-mouth" mama rhymed with *rich* when characterizing Geraldine Ferraro?

Paul Kielar
MANHATTAN

Stock in Trade

JAMES J. CRAMER'S ARTICLE ON HOWARD Kurtz's *The Fortune Tellers* ["The Bottom Line: He Got Me!," September 25] reveals more about Cramer's blindness to his own ethical lapses than it does about Kurtz's book. Cramer just doesn't get it. Because he manages a hedge fund, and oversees TheStreet.com, Cramer's writing can't be trusted. He's never objective. Even the disclaimer at the bottom of the article about how his picks aren't recommendations reveals the problem. So long as he's buying and selling stocks that will be affected by his writing, he's no journalist. A journalist can't be involved in trading and write objectively about the market. It is like a restaurant critic who owns several restaurants in town writing reviews of other restaurants.

Gary M. Stern
MANHATTAN

Cramer responds: Hold it—I never called myself a journalist. I am a commentator, same as William Safire is to politics. I have opinions and I shout them. I have never pretended to be objective.

Archetypal Breakdown

MY WIFE AND I, BOTH MANHATTAN PSYchologists, have spent August in Wellfleet for the past four years, just like the therapists in Steve Fishman's article ["I Know What Your Shrink Did Last Summer," September 25]. Yet the social milieu that Fishman portrayed seemed like another world from the Wellfleet I've experienced. It's bad enough to have to live with all the gross caricatures of "shrinks" in the movies, but it's even worse when the insider exposé has no greater aspiration than to amusingly reinforce all the negative stereotypes.

Larry Josephs, Ph.D.
MANHATTAN

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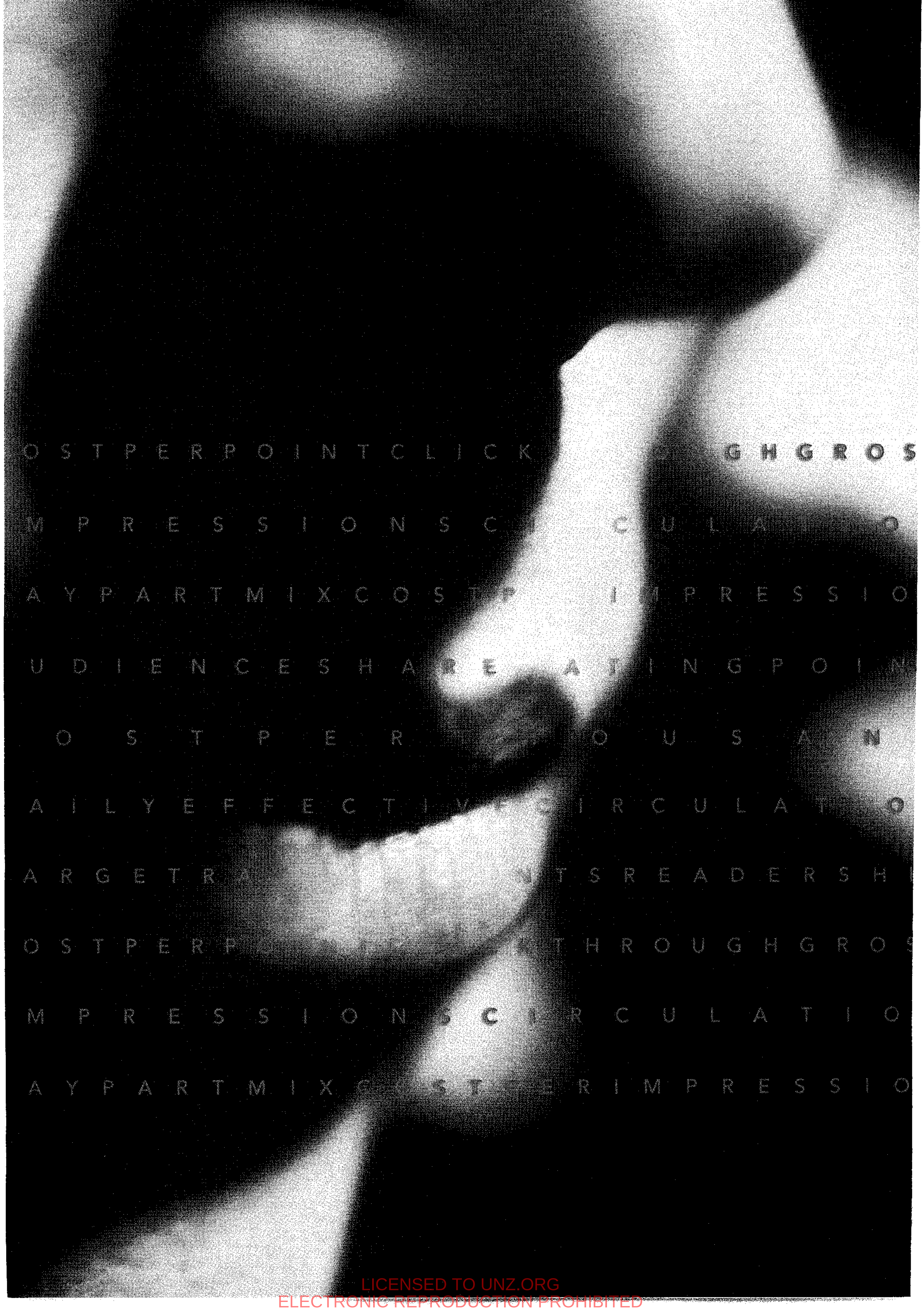
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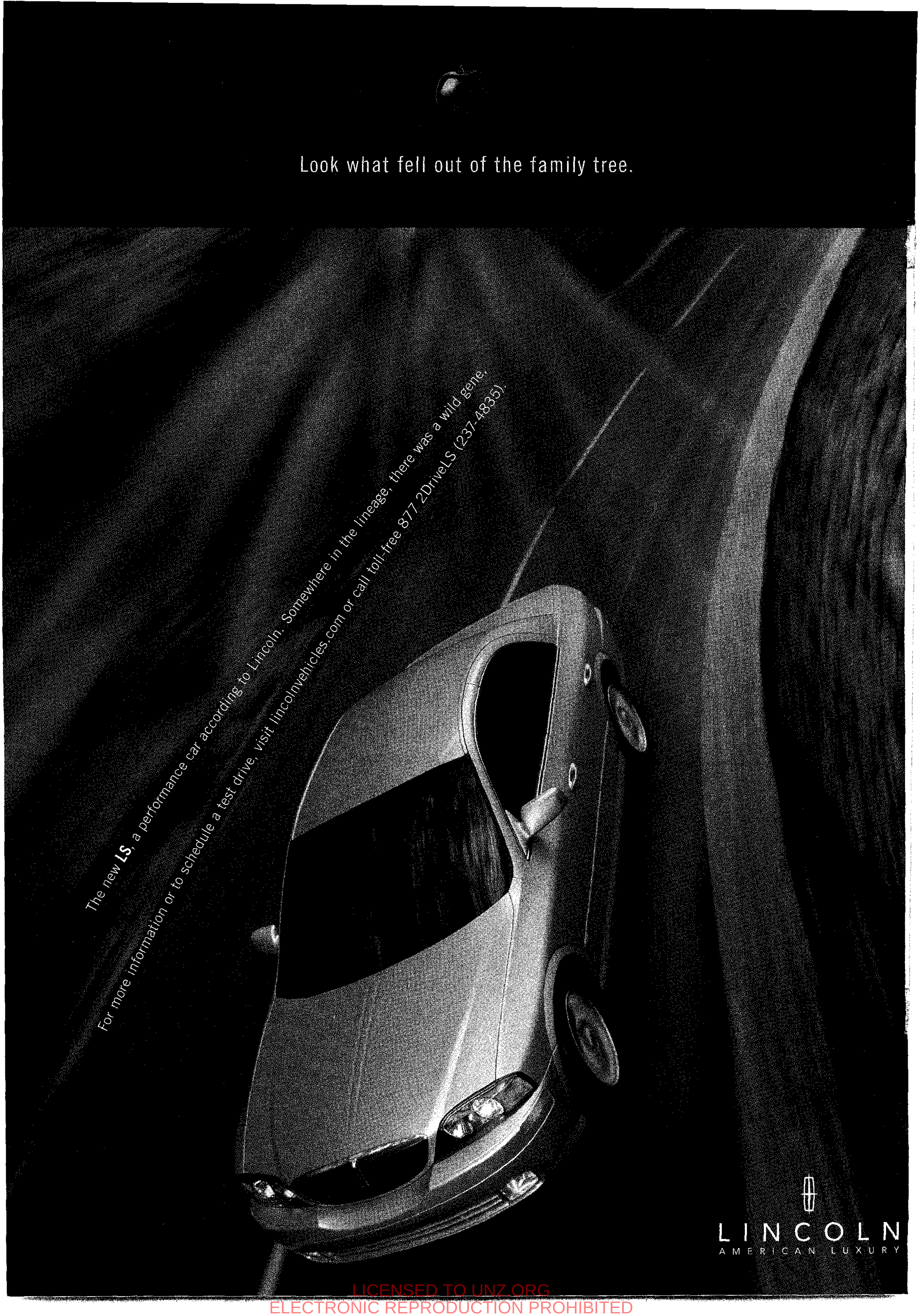

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BY BETH LANDMAN KEIL AND IAN SPIEGELMAN

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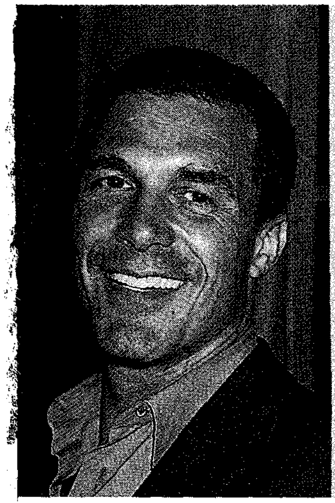


BALAZS FUMES OVER SEXY SMOKE SCREEN

The writers of *Sex and the City* abandoned their famous dedication to realism when sketching out the show's recent Los Angeles–based episodes, filmed largely at **André Balazs**'s Standard Hotel. In an attempt to send up L.A.'s obnoxious obsession with political correctness, the writers decided to turn the Standard into a no-smoking hotel, forcing **Sarah Jessica Parker** to sneak cigarettes outside. This did not sit well with the hotel management, who worried that the story line would alienate the chain-smoking hipsters who frequent the place. Balazs—who had script approval over what was shot in his hotel—demanded that the producers rewrite a scene in which Parker was told to stop smoking on her balcony. "We didn't want it to seem like the Standard was overly moralistic," he explains. "Other than what's required by state law, we don't have any no-smoking policy whatsoever." Although Balazs says he was told that the offending scene would be dropped, it ended up running. But fear not. Balazs (left) tells us, "Guests can smoke on the balconies, the pool deck—and, of course, whatever you choose to do in your own room is entirely fine with us." **Candace Bushnell** can breathe easy.

THE *ENQUIRER'S* PHOTO FAUX PAS

All those out there who turn to *The National Enquirer* for thoroughly reported, completely objective news will be shocked to learn of a bizarre error that appeared in last week's story about John F. Kennedy Jr. The typically tasteful tale—which detailed how Carolyn Bessette witnessed her husband's tragic death before her own—featured a picture of a brown-haired woman identified as **Lisa Bessette**, the identical-twin sister of Lauren, who also died in the plane crash. However, it turns out the woman in the picture is *not* Bessette but **RoseMarie Terenzio**, longtime assistant to JFK Jr., who happens to have worked at *George* under **David Pecker**, now owner of the *Enquirer*. "I don't know if David oversees the photos or not," Terenzio told us, "but I did work with him for four years, so I *assume* he knows what I look like." A spokesman for Pecker said, "David always oversees the story line when it comes to John, but not the photos."

THE POOR HAVE A PLACE AT THE *TIMES*

To celebrate the relaunch of its Website newyorktoday.com, a service-oriented spin-off of its main site, the paper of record threw a party at a lavish West Side loft themed "Everything New York." But the entertainment was mystifying to some partygoers. Party planners pulled out all the stops to re-create a filthy, graffiti-covered bus shelter and hired an actor to play a homeless man. Says one attendee, "Here we were at this swanky party, and there's this unbelievably sad and decrepit-looking homeless guy with big fake buckteeth. Everyone felt so bad, people were even giving him money." Tension continued to mount when the ersatz bum began sneaking food from the serving trays and was tackled to the ground and pummeled by a night-stick-wielding cop—who, of course, turned out to be a fellow thespian. At first, revelers were alarmed, but upon realizing it was a joke, some erupted in laughter while others found the whole ordeal tasteless. "Ha ha, police brutality," snips our source. "What's next, the Auschwitz party?" When asked to comment, **Jason Krebs**, vice-president of the site, said, "I talked to about a hundred guests at the party, and I didn't hear any complaints. If people were disturbed, they could have left."

JON BON JOVI: DON'T SAY "CHEESE"

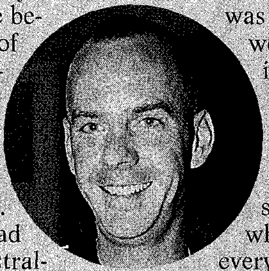
We'll say it one last time: **Jon Bon Jovi** is not cheesy. At least that's the message given to crew members on the set of a commercial the rocker recently shot for ESPN's *Sports Center*. The ad features a whimsical homage to Bon Jovi's native New Jersey, complete with **Carrot Top**, a bunch of cheerleaders, a man dressed as Thomas Edison, and a guy wearing a suit made of baby corn. Fearing the inevitable, a production bigwig warned workers on-set not to utter the adjective that most aptly described the scene. "They told us not to say 'cheesy' when we were talking about the New Jersey set if Bon Jovi was around," a spy reports. "He's trying to change his image." Still, the memory of Bon Jovi from his spandex-clad "I'm a cowboy" days must have stirred a few heartstrings among the sporty types at the ESPN office. According to the source, the crew was also instructed not to say the pop star's name aloud outside the studio, because "they didn't want everybody in the building to start flocking over looking for him."

Photographs: top, Robin Platzer/Twin Images; bottom, Sonia Moskowitz/Globe Photos.

AN OLD ROUTINE AT THE NEW STUDIO 54

Even without Andy Warhol, outfits by Halston, and Bianca Jagger on a white mare, one thing about the new weekend party at Studio 54 was the same as ever—the sex. When **Noel Ashman** and **Josh Hadar** reopened the legendary club recently for their "Upstairs at Studio 54" fête, they turned the kitchen into an ad hoc VIP area. Something about all the counter space had a strange effect on a few of the revelers, though. While such nightlife entities as **Chris Noth**, **Matt Dillon**, **Kylie Bax**, and **Russell Simmons** enjoyed a slightly more wholesome outing, three different couples had to be ejected from the club after they were caught getting it on in the kitchen. Actually, only two of the intrepid pairs were engaged in old-fashioned sex; the third couple went for something more Clintonian.

SLIM CHANCE OF SEEING FATBOY



If you want to attend a **Fatboy Slim** concert, you'd best study up. Fans eager to see Fatboy's recent gig at Centro-Fly were tested on their Slim knowledge before being allowed to buy one of 550 available tickets. Prospective spectators were asked to come up with Fatboy's real name—Norman Cook—as well as album titles. And those were just the easy questions. Some hopeful interviewees had to tell a rep from Slim's Astralwerks record label where they'd seen the musician perform previously, what bands he used to be in, and what instruments he played. Astralwerks' **Errol Kolosine** explains, "This wasn't designed to make anyone feel excluded or not cool enough to go. It was a very small venue, and we were very passionate about making sure the people who went were true fans." The real concern, it seems, was avoiding a preponderance of nightlife hooligans. "Unfortunately," says Kolosine, "people show up whose main agenda is to ruin everyone else's good time. If they're just coming because they hear this is the place to be, this show wasn't for them." We were busy that night anyway.

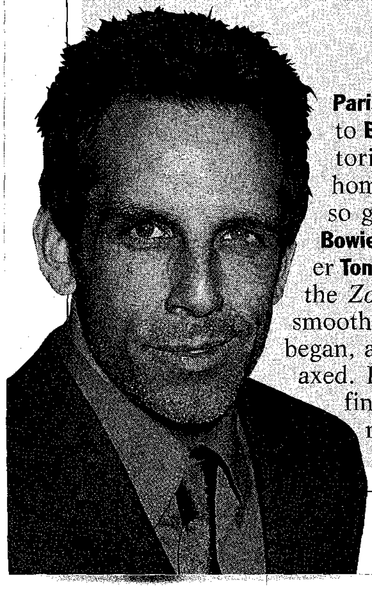
INTO THE WOODS; BENIHANA'S BOUNTY

JAMES'S VERSION: James Woods will be taking a rare break from playing slitty-eyed psychotics in his next project. The hyper-intense actor has just signed on to play **Drew Barrymore**'s father opposite **Lorraine Bracco** in the **Penny Marshall** comedy *Riding in Cars With Boys.* Bracco was overheard giving the news to **Dan Aykroyd** last week at **Christopher Reeves**'s birthday party, where such notables as **Paul Newman**, **Michael Douglas**, **Barbara Walters**, and **Lauren Bacall** had gathered to honor Reeves's Paralysis Foundation. When Aykroyd heard that Woods had landed the part, he offered, "He's very good." After a moment, Bracco piped in, "I begged them and begged them to use *you.*" Keeping a stiff upper lip, Aykroyd told the actress, "Well, we'll just have to do something else then, now won't we?" One attendee who didn't have much career news to report was the always-fetching **Phoebe Cates**, who stopped acting a few years ago to be at home with her and husband **Kevin Kline**'s two children. But she's *still* getting stopped on the street by *someone's* fans. "People keep coming up to me and saying, 'Aren't you the woman from *Lois and Clark?*' " she told us, "and I have to tell them that I'm not **Teri Hatcher**."

DEEP THINKING: Brett Ratner's new movie will give him a chance to show the world just how literate he really is. The diminutive director has just signed on to be the lensman for *Be Cool,* a film based on the novel by **Elmore Leonard** and billed as the sequel to the hit *Get Shorty.* Though no stars have yet been picked, Jersey Films will be producing the picture, while Universal and MGM will team up to finance it. Ratner, whose last venture was **Jackie Chan**'s slapstick action flick *Rush Hour,* assures us the book is right up his alley. "It's about my favorite things, gangsters and music," he says.

ROCKY III: Since two Haru locations can't possibly be enough for one city, three more are on the way. Benihana founder **Rocky Aoki** is planning to open another outpost of his Japanese eateries at 1501 Broadway in October, followed by a Third Avenue spot in November and a Park Avenue flagship restaurant, designed by **Chris Smith**, just in time for New Year's Eve. Smith is currently putting together the new Planet Hollywood in Times Square and designed Nobu under **David Rockwell**. For something really memorable, Aoki is importing mechanical fish, lobster, and jellyfish from Japan to swim in an enormous aquarium—especially fascinating after a few rounds of sake.

PARIS IS BURNING, AGAIN



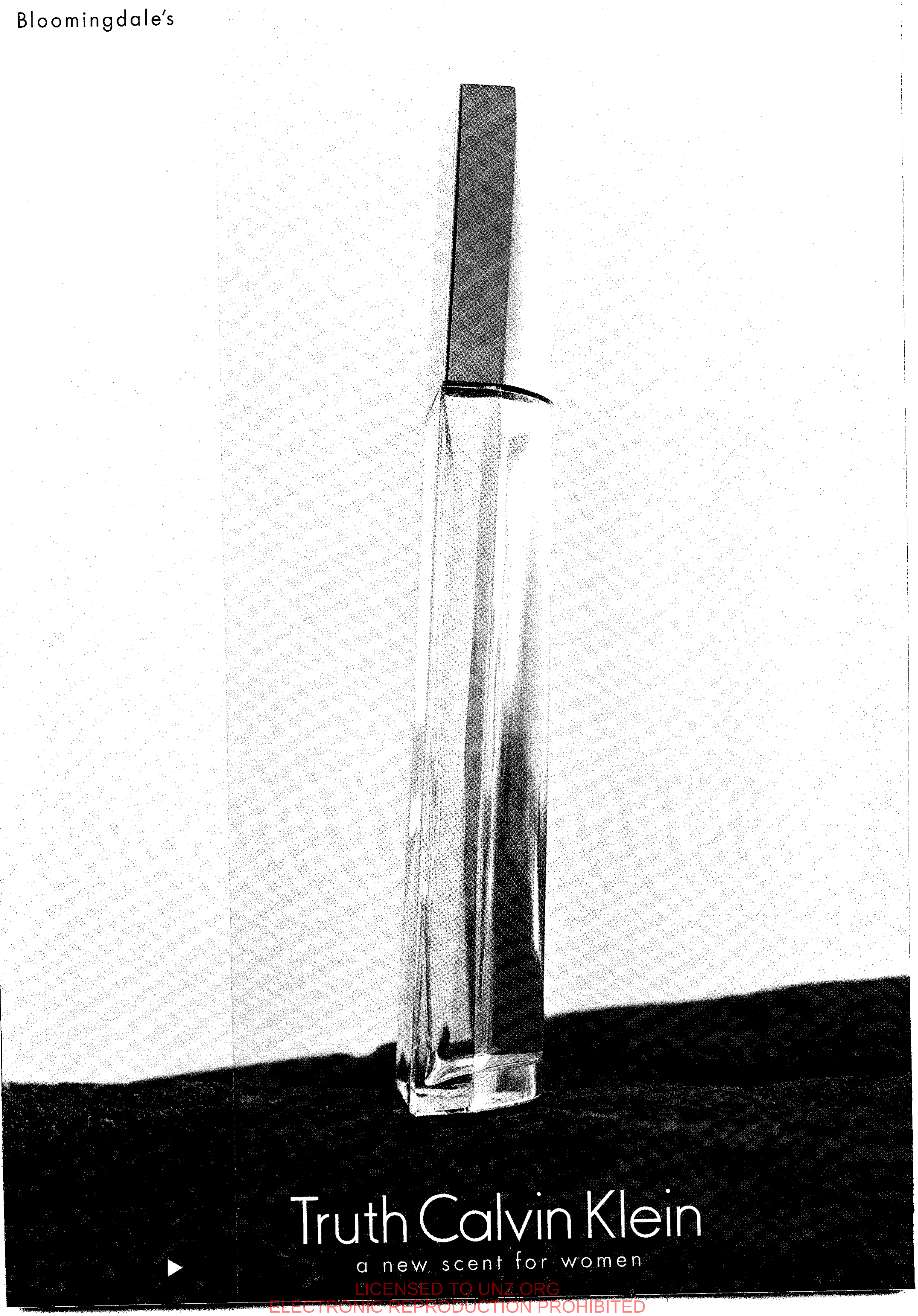
Paris Hilton is ready for her close-up. The new millennium's answer to **Bijou Phillips** has landed a cameo role in **Ben Stiller**'s latest directorial effort, *Zoolander.* The hotel heiress should feel right at home on the set, since many of her fellow nightlife fixtures are also getting face time in Stiller's modeling-industry send-up. **David Bowie**, actor **Billy Zane**, model-actor **Tyson Beckford**, and gallery owner **Tony Shafrazi** all had walk-ons as well. Things may be pretty rosy at the *Zoolander* camp now, but the project got under way about as smoothly as a PETA rally during Fashion Week. Before shooting even began, a production designer and a costume designer were promptly axed. During production, an assistant director was also invited to find other employment. It's a shame—the poor guys were close to meeting a Hilton girl *and* a male model.

Additional reporting by David Amsden.

Photographs: top, Norman Cook/Globe Photos; bottom, Robin Platzer/Twin Images

the senses don't lie

Bloomingdale's



Truth Calvin Klein
a new scent for women

A BOTTLE FULL OF TAPEWORMS TRYING TO FEED ON EACH OTHER—*ERNEST HEMINGWAY*

GOTHAM

The Girls Most Likely

Their first collaboration makes the most of the McPhee sisters' gold-plated literary pedigree.

Team McPhee: Martha, Laura, and Jenny.

‘Wonderful-looking, empowered superheroes" is how the writer Dan Max describes the McPhee sisters, Jenny and Martha, daughters of venerated *New Yorker* reporter John McPhee. "They remind me of those cartoon characters the Powerpuff Girls—intense and diminutive."

And this fall, the sisters will attempt to combine their literary clout—perhaps giving the Ephrons a run for their money. After producing one novel apiece—Martha made an impressive debut with *Bright Angel Time* a couple of years ago, and Jenny has one coming out next summer—they're about to publish their manifesto on girlhood at the turn of the millennium, *Girls,* with photographs by their sister Laura. No *Teen People* junkies, these girls: The subjects study biogenetics, play football, write novels, and paint like Picasso.

And perhaps write books about girls like that, for the book is partly a family photo album. "The family pictures make the work more personal," says Laura. "We needed to link why we were doing this to the girls that we talked to," says Martha. The personal photographs have a Kennedyesque feel, that of an essentially private family choosing to make themselves public in a glamorous, mythmaking way. "I remember singing Christmas carols with Mona Simpson at Jenny's house," says book designer Chip Kidd, who also remembers watching J. D. McClatchy engage Jenny and her sister Martha in a dinner-party-long debate about Emily Dickinson. "I always felt like I was in the middle of some great Russian play that had somehow been relocated to the Upper West Side."

Their father makes an appearance in the photos, but you wouldn't know it was him unless you read the credits. The sisters, when asked who inspired their book, speak not of "Dad" but of "Mom." In one early-seventies photo that Jenny and Martha are particularly proud of, they and their other sisters are gathered around the dining-room table with their mother, Pryde Brown, and spread out on the table before them is a jumble of books. "Our mother would have us count and classify the images in girls' readers," says Jenny. *Were the girls pictured as passive or active? Were the girls playing sports or keeping house?* This sort of cultural-studies education was ahead of its time. "Feminism wasn't a big thing in Princeton in the seventies," Martha says. "Most of the mothers were . . . compromised," Jenny

POLITICS Campaign-Trail Traffic Report

Soft money: Week starts with John McCain at Rick's side saying, "Great!" Week progresses with Ed Meese and his Emergency Committee to Stop HRC saying this stinks. You make the call. ○

Post reports that Laz camp may do phone banks asking Gore voters to consider voting for Rick along with Al. Uh, maybe we're dumb, but wasn't Rick supposed to be for that other guy? ○

Apparent soft-money-deal collapse big relief for Hill, who can now spend away. She wanted a deal about as bad as Ferdinand Marcos once wanted fair and free elections. ○

Virginia-based Christian Action Network prepares TV ad "reporting" rumor that Hill's lesbian. New York–based sane human beings say Virginia is for haters. Even Fox refuses to run it. ●

otographs: top, Barron Claiborne. Hair by Chuck Amos/JUMP using Bumble and Bumble; makeup by Melanie Harris/
rma Arts; styling by Mindy Saad/Link; clothing by Plain Sud; bottom, Richard B. Levine (2). Illustration by Ingo Fast.

McPhee *continued from page 17*

adds. (Peculiarly, given their girl-power slant, Martha and Jenny's other book is the English translation of Pope John Paul II's *Crossing the Threshold of Hope.*)

"Our parents divorced early. Our parents remarried," Martha says of their childhood. "My mother married a person who lived a very alternative life." Their mother's second husband was a Jesuit priest who had left the order to become a Gestalt therapist. The McPhee sisters went to live on their stepfather's farm in New Jersey, and the total number of girls under one roof eventually reached seven. "As sisters, we depended on each other a lot, and developed a kind of closeness," says Laura.

Careers are built on childhoods like these, and the McPhees' alternative adolescence forms the core of their creative endeavors. Martha's novel covers this territory from the point of a view of an 8-year-old girl; before Laura (the oldest) chose to concentrate on landscape photography (her book is called *No Ordinary Land*), she shot pictures of her family for ten years. *Girls* continues this all-in-the-family trend. "The book did come out of growing up with sisters, and having this life experience that was about girls," says Martha. "We wanted to see where girls had come as a species."

So just like their father, they set out to find real American stories. Driving across the wheat-covered hills of eastern Washington, they arrived at a country fair, which Martha remembers as a sort of girl heaven. "We got there," she says, "and absolutely everywhere there were girls. Girls holding chickens. Girls with pigs. Girls with goats. Girls with cows. Girls with quilts. Girls with jam. And we had the best time." MICHAEL AGGER

FOOD

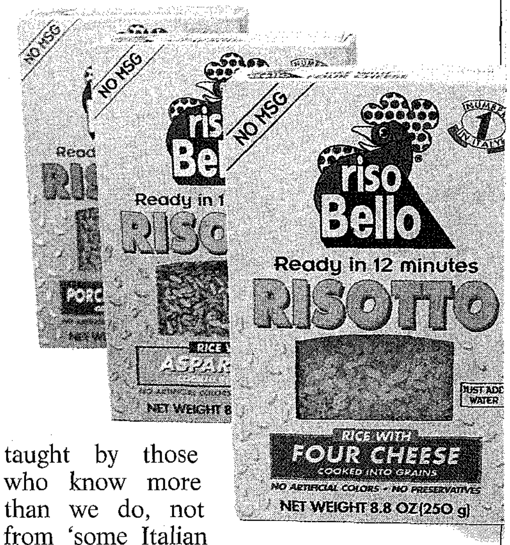
Simmer Down

The city's mushrooming risotto feud creates another stir.

ANYONE WHO KNOWS ANYTHING ABOUT risotto knows there are no shortcuts. It takes three days and nights, six hours, and 22 minutes of constant stirring while balancing on one foot to get it right. Otherwise, it's not risotto. And no one is more adamant about this than San Domenico owner Tony May.

May recently invited members of the press to help him celebrate his restaurant's risotto festival (which runs through October 11 and offers a daily selection of twelve versions, from salt-cod-and-prune to squid-ink). A superb four-course luncheon showcased rice from Riso Bello, one of Italy's best producers. Between courses, Alejandro Titiunik, a Riso Bello representative, flitted from table to table rhapsodizing about the beauty and variety of Italian rice. Then May took the floor and gave a talk in which he issued a warning against risotto impostors: "I had an exchange with a well-known chef," he said, "a wonderful, incredible chef, who said he could make risotto in seven minutes. I told him to stick to what you do best."

If you saw the front page of the New York *Post* this past March 31 (FOOD FIGHT! TOP CITY CHEFS AT WAR OVER RISOTTO), you know that the risotto radical May was referring to was four-star Lespinasse chef Christian Delouvrier. The trouble began when May took Delouvrier to task for publishing in the *Times* his six-minute quickie risotto recipe, which has an unusual pedigree: Delouvrier said he learned it from some colleagues who picked it up from some Italians in southern France. In an unpublished letter to the editor of the *Times'* "Dining" section, May wrote that although Delouvrier's creation might be delicious, it wasn't risotto and therefore did a disservice to the great dish. "In learning our trade," he wrote, "we are taught by those who know more than we do, not from 'some Italian cook from the south of France.' "



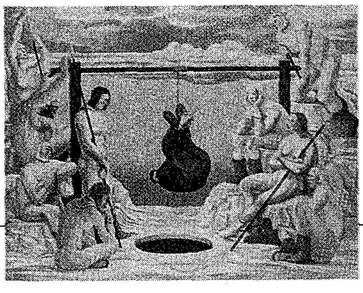
So it surprised everyone when Titiunik stood up at the luncheon and presented Riso Bello's latest product: a parboiled, ready-in-twelve-minutes flavored risotto that requires only an occasional stir and that will soon be available at the Vinegar Factory and, of all places, Buon Italia, the Chelsea Market shop run by May's brother-in-law. In deference to his surroundings, Titiunik pointed out that the instant risotto was for home cooks only, not professionals.

Then all eyes shifted to May. He held his hand over his mouth and chin, resting his elbow on his chest like Rodin's *Thinker*. After a pause, he proclaimed: "Use this as a side dish at home, if you need to give starch to your family. But they will always want to improve on it and go to a restaurant." Delouvrier refused to comment on his apparent vindication. His spokesperson explained, "He finds the whole thing kind of sordid." ROB PATRONITE

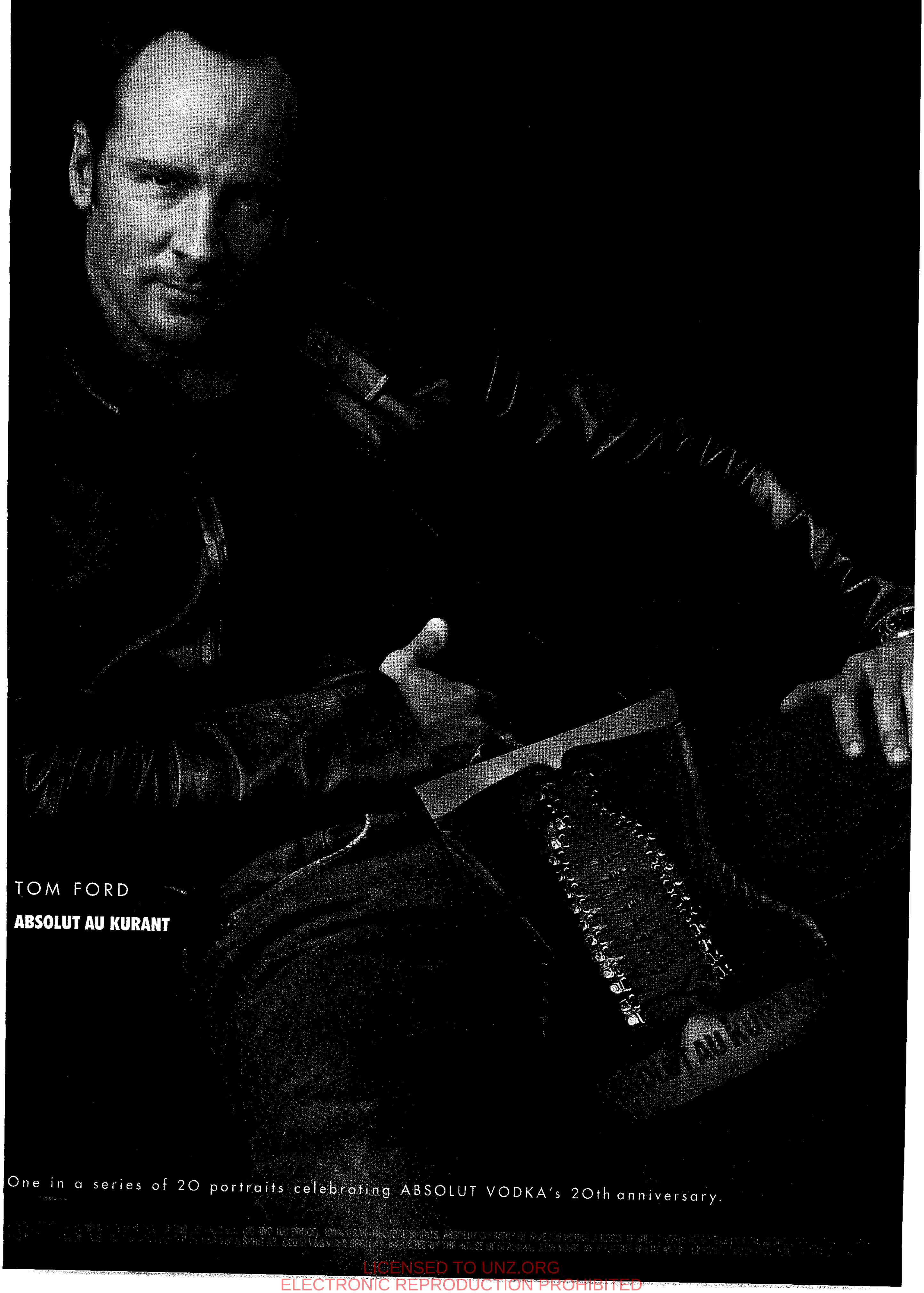
ARTBYNUMBERS

Slow and Steady

WHILE WE HEAR PLENTY ABOUT THE METEORIC RISE OF EVERY hot young art star du jour, the more deliberate ascent of mid-career artists—those who have shown for more than ten years—can be just as impressive. The 35-year-old Nicole Eisenman's prices have increased incrementally from $9,000 in 1996 to $15,000 last year to the new mark she's hitting this year: Three of the paintings in her current show at SoHo's Jack Tilton Gallery (which runs through October 14) have been sold for $18,000, one to a South Florida real-estate magnate; three others are on reserve. Seven drawings have been purchased for $500 to $1,500, and one 12-by-30-foot wall mural will probably be sold for $30,000 to software mogul Peter Norton. Perhaps the most intriguing part of the show is "Nick's Souvenir T-Shirt Stand," a yard sale of objects from Eisenman's Chinatown studio (including a Walkman reconfigured as a tattoo machine) that are selling for 50 cents and up to taste-making artists like Tom Sachs. JOSH BAER



More art-world news can be found online at **baerfaxt.com.**



TOM FORD

ABSOLUT AU KURANT

One in a series of 20 portraits celebrating ABSOLUT VODKA's 20th anniversary.

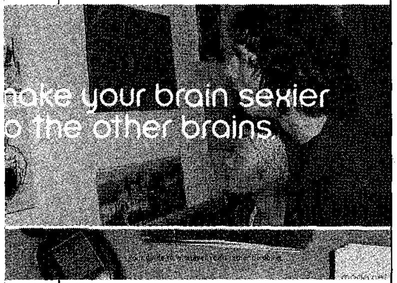
BRAND X

Gadget Freaks

BRAND: Modo **AGENCY:** Wieden + Kennedy (Portland) **CREATIVE DIRECTORS:** Susan Hoffman and Jeff Kling

FOR WEEKS, THE STREET POSTERS plastered throughout the city aimed to confound: An oddly cropped shot of a shirtless dude in mid-leap, for instance, was headlined MOJO? and tag-lined simply MODO.NET. Now, in a new series of print ads, the Modo itself—a handheld gadget that uses pager technology to download and display listings of New York City bars, restaurants, and other diversions—is shown under photos of sexy young couples. A shot of gallerygoers is headlined MAKE YOUR BRAIN SEXIER TO THE OTHER BRAINS. A couple eating sushi gets WAY, WAY BETTER THAN SEX. BUT ONLY IF IT LEADS TO SOME. Why would Modo (the brainchild of San Francisco–based Scout Electromedia) morph from an aggressively obscure branding campaign to an aggressively obtuse product pitch? Because all that the overpriced Modo ($99 at Virgin Megastores) has going for it is its cool factor—a sort of murky mystique buttressed by the suggestion that cool people are going to use this thing to hook up with other cool people. Modo's new tag line is YOUR GUIDE TO WHATEVER YOU'D RATHER BE DOING. But *really* cool (and smart) people would probably rather not carry around another gadget—no matter how cute and iMac-y it is—when their Web-ready cell phones can serve up much the same information.

SIMON DUMENCO



POP QUIZ

Emerald Rock City

A *Wizard of Oz* scholar takes on one of music's dumbest mysteries: Does the movie *really* synchronize with *Dark Side of the Moon*?

SOMEWHERE OVER THE UPPER WEST SIDE, scholar Michael Patrick Hearn has spent the past 30 years compiling *The Annotated Wizard of Oz,* a densely packed, 400-page edition of the classic L. Frank Baum children's book. Published this month to coincide with the original *Wizard's* centennial, Hearn's magnum opus cites everyone from Carl Jung to Gore Vidal—and though it's a little light on Freud (an orphan girl trying to please an older wizard?), there's only one really glaring omission. Hearn doesn't once mention the urban legend that Pink Floyd's 1973 album *Dark Side of the Moon* is a carefully wrought commentary on and soundtrack to the 1939 movie-musical version of the book. (Okay, so it's not "Paul is dead," but if you went to college in the seventies, it's right up there.)

Now, Hearn considers himself a serious *Oz* savant. And he went to college in the seventies. So when he's called on the carpet for the oversight, he immediately agrees to a little additional fieldwork. On a recent afternoon, we meet at Cinema Classics, the East Village closet that shows the Floyd-*Wizard* combo, to try to put the mystery to rest. Things start to get weird early when Floyd's David Gilmour murmurs "Look around" on the soundtrack—*just as Dorothy looks around.* I glance at Hearn. He's giggling. It's fair to say that *Dark Side,* the ultimate head-trip/sound-effect/concept album, could probably mind-meld its way into *any* vaguely trippy movie, but still . . . Alarm bells sound as Miss Gulch appears; the Scarecrow dances to "The lunatic is on the grass"; a heartbeat thumps as the Tin Man sings "If I Only Had a Heart." And when those first clinks and clanks of "Money" arrive just as Dorothy emerges from a gray Kansas farmhouse into Technicolor Oz—money, Yellow Brick Road, *get it?*—we both have goose bumps. Hearn turns to me, shaken, and demands, "Do you know who first *thought* of this?"

Only when the lights go up does a healthy scholarly skepticism reassert itself. Asked if there's any chance that the Floyd album will make Hearn's next edition, he answers carefully, "I don't know; it's more of a *movie* question than a Frank Baum question—a very *curious* coincidence."

ROBERT KOLKER

POLITICS

Who Pays for the Soft-Money Ban?

FORGET ABOUT HOW HAMSTRUNG HILLARY AND RICKY'S parties and supporters will be if the candidates' ban on soft money holds up in the coming weeks. Pity the poor ad executives who are going to lose all that business—and the local TV ad salespeople who depend on the bounce that campaigns give to their ad rates. Right now they're all wondering what going cold turkey is really going to cost. "I think we spent $3 or $4 million thus far," says David Axelrod, the Chicago ad executive and media consultant to the New York State Democratic Committee. "We would have spent more for sure." Donny Deutsch, who designed campaign ads for Bill Clinton in 1992, notes that TV stations may be hit even harder. "Traditionally, ad rates are driven up during the campaigns," he says. "So the ripple effect could hit the stations that charge those rates." Before the ban, Democratic consultant Hank Sheinkopf designed an ad for NARAL and paid about $50,000 to run it on Lifetime and HGTV in Long Island markets. He believes that if NARAL and others respect the ban, the whole TV industry could lose as much as $10 million. "This was a bonanza for smaller stations, a guaranteed source of revenue," he says. "And it's going to be a dent in their profits. Any situation where there's a guaranteed advertiser not showing up means time being sold at lower prices." Local cable is already feeling the pinch: Time Warner City Cable president Larry Fischer says NY1's sales are slow. "Here we sit, five weeks before the election, and we have nothing except one message from the Conservative Party," he says. "We're disappointed." While many ad-sales reps are confident the ban won't hold, Sheinkopf predicts a boom for another sector of the industry. "The mail vendors will do great," he says. "And everyone's phone will be ringing off the hook with phone ads—two or three or six times a day."

R.K.

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GOTHAMSTYLE
FASHION WEEK EDITION

The spring 2001 collections in Bryant Park last week drew an audience of fashion insiders and the lucky ladies who can afford to buy (or beg to borrow) such fancy frocks. But the news wasn't all on the runways—front-row guests, in this season's hottest looks, almost stole the shows.

by Shyama Patel
Photographs by Patrick McMullan

THE FRONT ROW

INDUSTRY

Brana Wolf, *Harper's Bazaar,* Balenciaga pants, Adidas sneakers

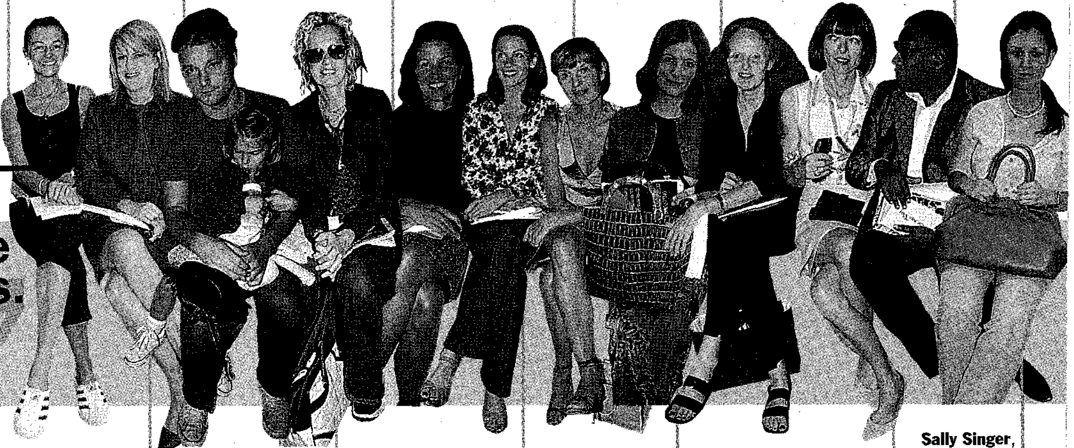
Juergen Teller, photographer, Marc Jacobs T-shirt, Levi's, daughter Lola

Cindy Weber Cleary, *In Style,* Marc Jacobs skirt, Gap sweater

Anne McNally, *Vanity Fair,* Louis Vuitton top, Gucci skirt

Grace Coddington, *Vogue,* Manolo Blahnik sandals, Comme des Garçons bag

André Leon Talley, *Vogue,* Gucci jacket



> "Enormously entertaining—fashion needs more provocateurs."
>
> **Simon Doonan** on Imitation of Christ

Kate Betts, *Harper's Bazaar,* Calvin Klein suit, Manolo Blahnik slingbacks

Ellen von Unwerth, photographer, Chloé shades, Prada bag, Daryl K trench

Susan Cannon, *Jane,* William Reid top, Prada bag

Bridget Foley, *W,* John Galliano bag

Anna Wintour, *Vogue,* Prada top, Calvin Klein skirt, Manolo Blahniks

Sally Singer, *Vogue,* Fendi bag, vintage Levi's

STARS

Steven Tyler Vivienne Westwood suit

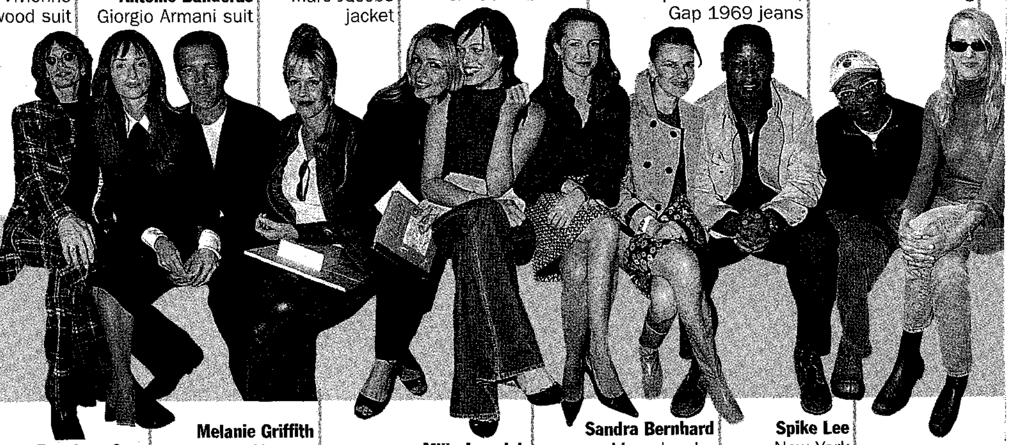
Antonio Banderas Giorgio Armani suit

Lisa Marie Marc Jacobs jacket

Kristen Davis Michael Kors logo skirt and blouse

Andre Harrell Ralph Lauren boots, Gap 1969 jeans

Uma Thurman at Helmut Lang



> "Those shiny pants and the red dress! I love the way she makes things flow."
>
> **Melanie Griffith** on Carolina Herrera

Penelope Cruz Ralph Lauren dress

Melanie Griffith Carolina Herrera leather suit

Milla Jovovich MRS blouse

Sandra Bernhard Marc Jacobs coat and skirt

Spike Lee New York Knicks hat

BIG SPENDERS

Victoria Gotti Giorgio Armani dress

Serena Boardman Tod's bag

Kimora Lee Simmons Prada bag, Gucci jeans, dog Zoe

Brooke de Ocampo Gucci suit and the new bob

Nicky Hilton Prada shoes

Nina Griscom Celine coat and snap-covered bag

Aerin Lauder Zinterhoffer Fendi blouse, Barneys maternity pants

Samantha Boardman Michael Kors leather pants

Jocelyn Wildenstein at Luca Luca

Ivana Trump Thierry Mugler suit

Karenna Gore Schiff at Kenneth Cole

Marie-Chantal Miller Dolce & Gabbana leopard mules

Jane Lauder Versace sweater and skirt

> **"It's very practical. I spend summers in boats, not ball gowns."**
>
> **Ivana Trump** on an Oscar de la Renta striped miniskirt

Jefferson Hack, *Dazed & Confused,* Hugo Boss suit

Simon Doonan, Barneys, Prada jacket, Barneys Liberty print shirt

Pamela Fiori, *Town & Country,* Chanel bag, Galanos coat

Mouchette Bell, *Mademoiselle,* Hermès scarf, Helmut Lang coat

Paul Cavaco, *Allure,* Prada sweater, J.Crew pants

Robert Verdi, *Metro Style,* Gucci scarf, Brooks Brothers jacket

Glenda Bailey, *arie Claire,* Prada bag, Gucci shoes

Polly Mellen, stylist, Prada head-to-toe

Mandi Norwood, *Mademoiselle,* Jimmy Choo slingbacks, Marc Jacobs bag

Lauren Ezersky, Style Channel, Hermès bag

Linda Wells, *Allure,* Gucci sweater, Prada skirt, Michel Perry shoes

Bill Cunningham, The New York *Times,* at Moët & Chandon

Candy Pratts Price, stylist, Selecter T-shirt

> **"Those dresses are the chicest! I wanna dress up and go out."**
>
> **Lauren Ezersky** on Pamela Dennis

Angie Harmon Ralph Lauren jacket

Ric Ocasek Agnès B. jacket

Winona Ryder Marc Jacobs bag and jacket

Katie Holmes Calvin Klein python skirt

Destiny's Child (from left, Kelly, Beyoncé, and Michelle) Vivienne Tam jackets

Ally Sheedy Christina Perrin pants

aulina Porizkova Christian Dior ostrich boots

Kyra Sedgwick Ralph Lauren boots and leather pants

Sarah Jessica Parker Calvin Klein dress, Patricia Field flower

Julianne Moore Roberto Cavalli blouse

Natasha Lyonne Imitation of Christ blouse

> **"It was very colorful—and the flip at the end was really good."**
>
> **Ric Ocasek** on Betsey Johnson's annual cartwheel finale

1

THE SCENE

Hirst's Castle

Photographs by Patrick McMullan

LARRY GAGOSIAN STOOD PENSIVELY AT THE DOOR OF HIS WEST Chelsea gallery on September 23 watching a damp crowd squeeze through the double door with soccer-fan gusto. The sensation? A new show of British bad boy Damien Hirst's latest paintings and sculptures, including a twenty-foot-tall anatomical torso. "We had the anatomy lesson of Rembrandt—and now the anatomy lesson of Damien Hirst!" fellow artist George Condo exclaimed while searching for a place to smoke a cigarette without having to stand outside in the rain. Angela Lindvall, Nicole Miller, Steve Martin, and Anh Duong squeezed past the dyspeptic door girls just as Gagosian shouted, "Shut the gallery down!" But the doors remained open, as the star of the show still hadn't arrived. When he did, it was 8:30 (a half-hour after the opening was supposed to be over), and he sneaked in through the back door. As hungry Hirst enthusiasts breathed a sigh of relief and prepared to move on to a private dinner at Chelsea Park, one glamorous gadabout, spying Hirst's 5-year-old son perched on the artist's shoulders, barked: "I'm not going to go stand in some playground in the rain"—perhaps mistaking the name of Eric Goode's latest restaurant for that of a nearby jungle gym. KRISTINA RICHARDS

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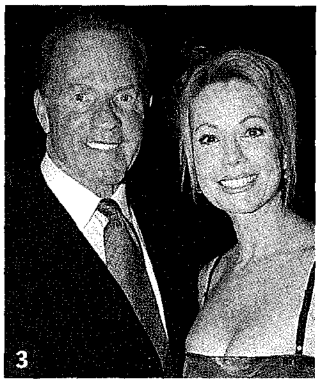
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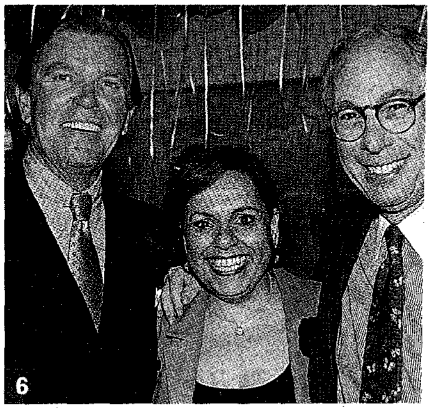
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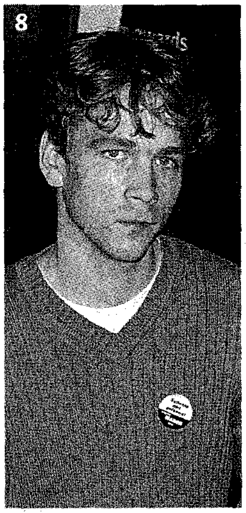
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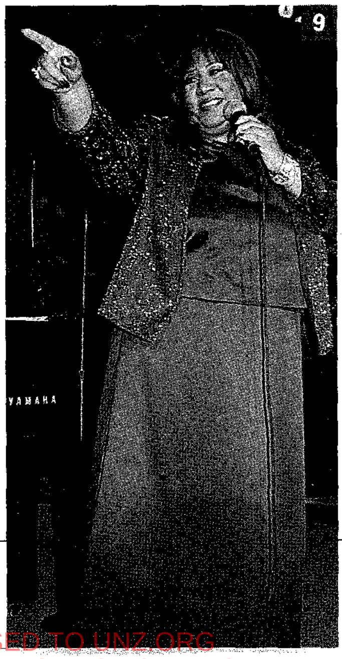
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1. Joe Strummer, Damien Hirst, and David Blaine at Chelsea Park following the opening of Hirst's show at the Gagosian Gallery. 2. Lauren Hutton, Pamela Hanson, and Helena Christensen celebrating the publication of Hanson's book *Girls* at the home of Lorraine and Simon Kirke. 3. Frank and Kathie Lee Gifford at Le Cirque 2000 toasting Liz Smith's book *Natural Blonde*. 4. Angelica Bridges and Andrew Sasson at the opening of Chris Barish and Sasson's new club, Light. 5. Hilary Quinlan, Bryant Gumbel, Ruth Reichl, and Rocco DiSpirito at a *Gourmet* party at the Pierpont Morgan Library. 6. Philip Miller, Rita Jammet, and Arie Kopelman at the La Caravelle fortieth-anniversary party. 7. Isabella Rossellini and Beatriz Ferretti at Lincoln Center for a screening of *Passion & Defiance: Silent Divas of Italian Cinema* hosted by La Perla. 8. Brendan Sexton III at Chelsea Piers for the IFP Gotham Awards. 9. Aretha Franklin performing at the Louis Vuitton Classic at Rockefeller Center.

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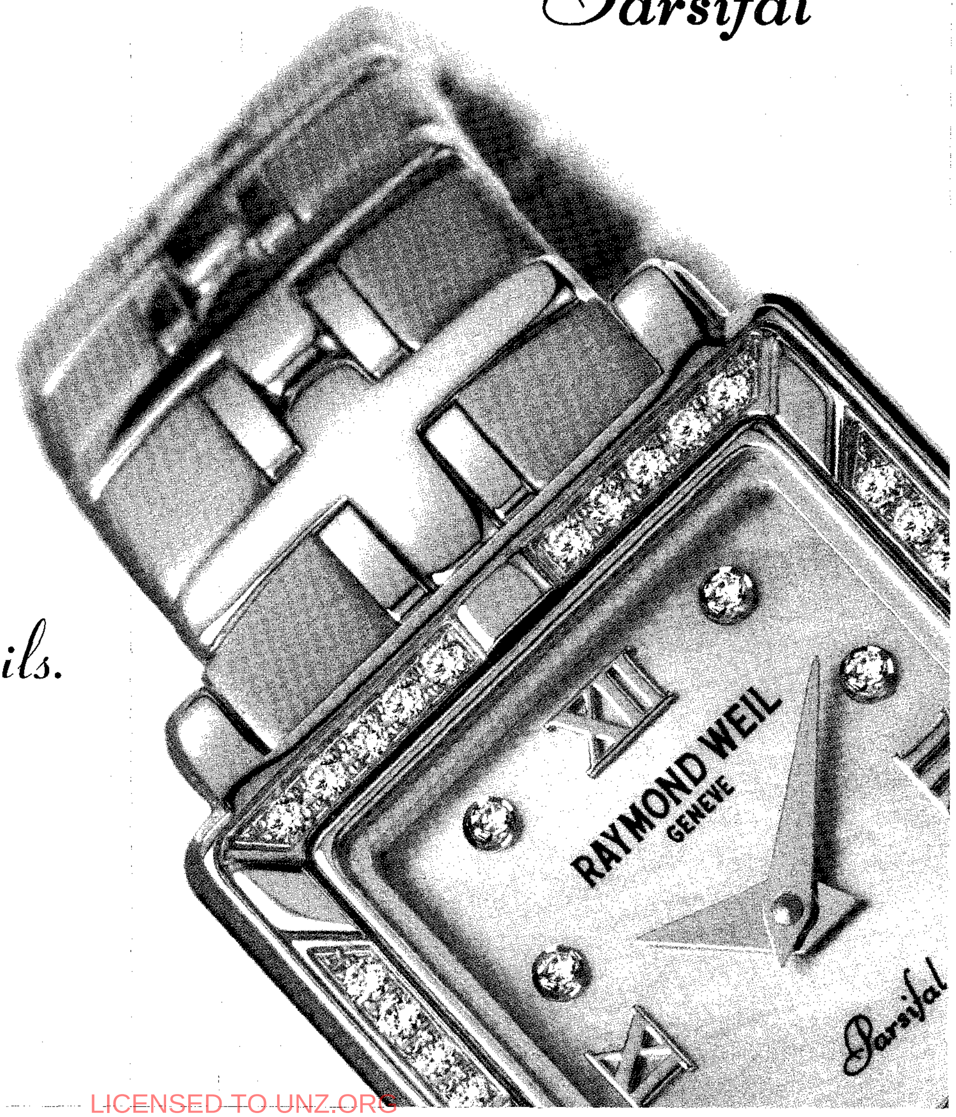
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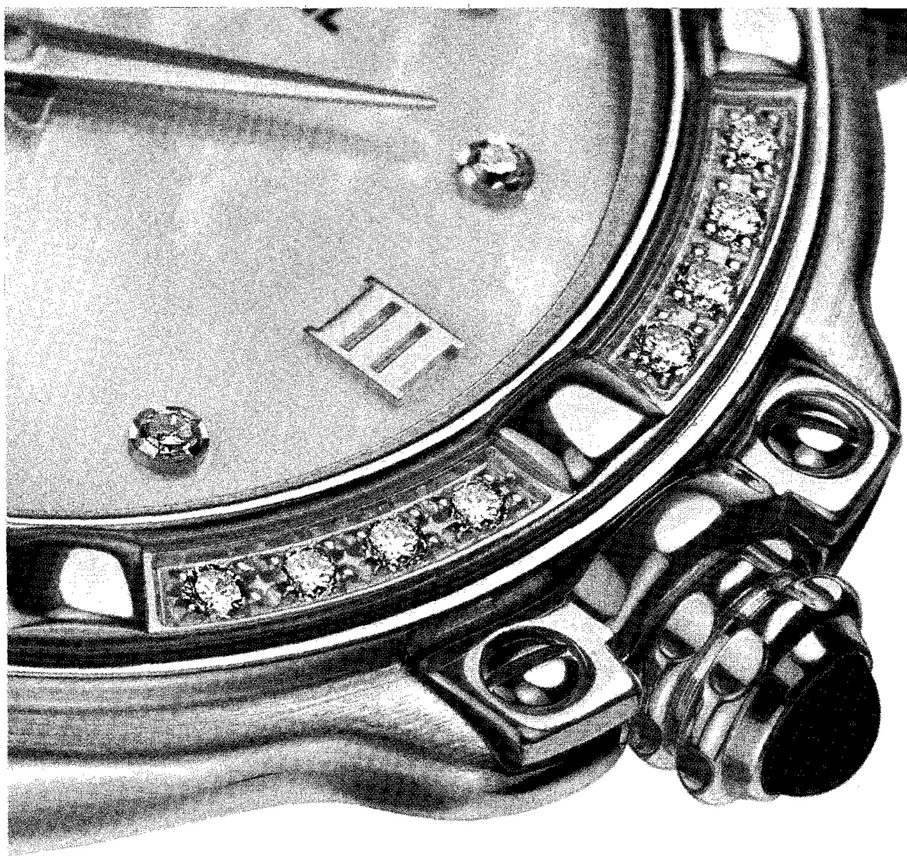
Success is in the details.



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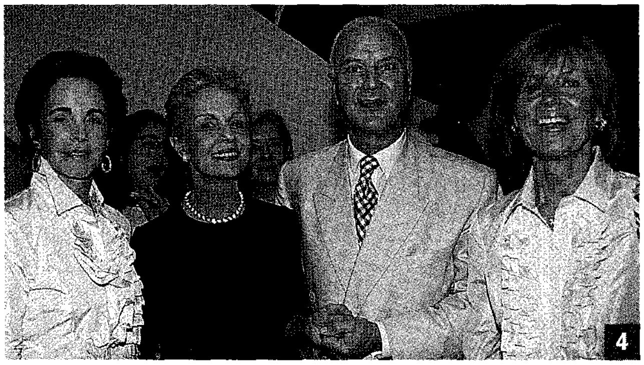
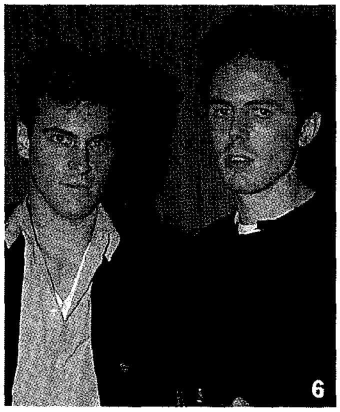
THE SCENE

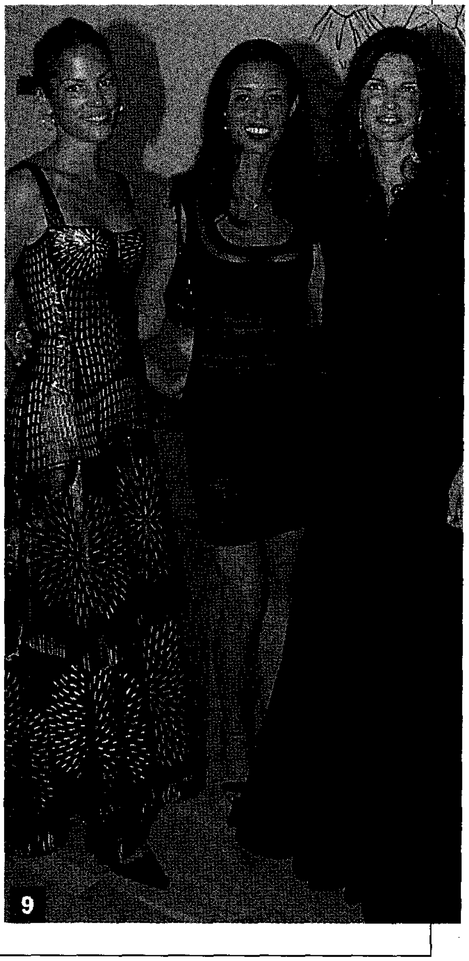
Fashionably Late

Photographs by Patrick McMullan

FASHIONABLE DANCE CARDS WERE FULL LAST WEEK, WITH several events to teeter to each night after the 9 P.M. shows. Indie bibles *Visionaire* and *Dazed & Confused* kicked off the week with sweaty, smoky shindigs full of downtown scene-makers (Björk!). It was too much cool for fashion's top brass, who quickly fled uptown in Tel-A-Cars. There they mingled with the Boardmans, Lauders, Millers, and other serious shoppers at the Michael Kors and Carolina Herrera store openings. Traffic stopped for the new Hermès shop, where guests clamoring to get in spilled onto Madison Avenue. Not to be outdone by their advertisers, magazines held their own events, attended by some of fashion's biggest names (*Elle* lured Naomi Campbell; *Harper's Bazaar* got Calvin Klein; *Vogue*-ies talked Manolo Blahnik himself into clicking heels with them at Barneys). There wasn't much to take home at the end of the night (did they think the occasional Cher sighting would make up for the lack of goody bags?), but there was lots of promotional booze—Moët & Chandon at the tents and endless Courvoisier and Chambord cocktails at night. It was no surprise that by Friday, most of the troops were too weary to hit the Azzedine Alaïa exhibit opening—a sobering six hours in bed before jetting to London was the week's most coveted freebie. SHYAMA PATEL







1. Michael Kors and Sigourney Weaver at Kors's store opening. 2. Verushka and Wolfgang Joop at Lot 61 for *Harper's Bazaar*'s "Artistically Fashionable" cocktail party and silent auction. 3. James King and Francesca Sorrenti at the annual "Photo Art in Memory of Davide Sorrenti" auction benefiting the Cooley's Anemia Foundation at Milk Studios. 4. Alexandra Theodoracopulos, Carolina Herrera, Manolo Blahnik, and Eulalai Puig at Herrera's store opening. 5. Diane Von Furstenberg, Christian Louboutin, and Narciso Rodriguez at the Fashion Targets Breast Cancer benefit at Saks. 6. Joaquin Phoenix and Casey Affleck at Tommy Hilfiger's party at Eugene. 7. Christina Perrin at the "Images From *Elle*" photography exhibit. 8. Joy Hendricks and Hamish Bowles at the Chanel and *Vogue* cocktail reception for the Downtown Arts festival at Henry Buhl's SoHo home. 9. Veronica Webb, Drena De Niro, and Stephanie Seymour at the opening of the Azzedine Alaïa installation at the Brant Foundation gallery at 575 Broadway.

GOTHAM REALESTATE

REALTY BITES

Puff Rebuffed

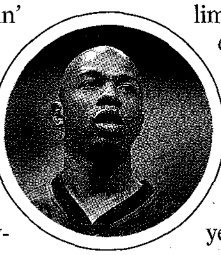
Combs Harlem for charity house.

Beleaguered mixmaster Sean "Puffy" Combs isn't having much luck with real estate either: His twelve-story building at 813 Park Avenue has been on the market all year for $15 million. Meanwhile, his efforts to help Harlem kids with his charity after-school enrichment program, Daddy's House, have smacked into the uptown real-estate boom. Neighborhood sources say Combs has spent three years combing Harlem to find Daddy's House a home. His point person on the search is executive director Sister Souljah, the rapper turned novelist who oversees the organization's weekend tutoring projects (math, geography, "manhood training" and "womanhood training"), international travel group, summer Wall Street program, and upstate summer computer-literacy camp. Sources say Daddy's House made an offer on a $700,000 brownstone off Convent Avenue in Hamilton Heights. But the neighbors weren't having it. "As soon as they found out, they called the owner and said, 'Sell the place to Puffy over our dead bodies,' " says an uptown broker. Apparently, as property values on these tree-shaded streets continue to rise, locals have come down with a bad case of the NIMBYs. The property was yanked off the market, only to return at $1.2 million. A spokesperson for Daddy's House says, "The program hasn't actively looked for space in the past year and a half." But a member of the Greater Harlem Real Estate Board confirmed Puffy's real-estate woes, saying, "He just doesn't know the real value of these residential brownstones. This area's been white-hot for years now." In the meantime, Daddy's House will stay at the Harlem YMCA.

JOY ARMSTRONG

Greg Anthony Nets 10021 Condo

NBA star Trail Blazes into Chanel country.



KNICK TURNED TRAIL BLAZER GREG ANthony may be a well-known Republican, but that doesn't mean he wants to spend his off-season hangin' with Bob Packwood. When he was traded to Portland, Anthony and his wife, Crystal, who's a lawyer, were looking with Corcoran's Wendy Sarasohn to move into Manhattan from a 7,000-square-foot house in Tuxedo Park. But it's not like he was going to let his newborn son grow up surrounded by damp ex-hippies. When the Tuxedo manse sold this summer, Anthony's friends (and, since they moved there, proselytizers for the Upper East Side) Spike and Tonya Lee recommended Corcoran's Spencer Means, who teamed up with Sarasohn. "At one point, he rented a limo" for both brokers, Crystal's parents, and a trainer to look, says Sarasohn. They settled on a pair of condos at the Leonori, on 63rd at Madison—one $1.3 million, the other $700,000—that they'll combine into one 2,000-square-foot home. (They haven't closed yet.) "They liked the old, elegant prewar buildings," says Means of the Leonori, which was built as an apartment-hotel in 1901. "Very Waspy, right? It's all because of Spike."

CARL SWANSON

BIG DEALS

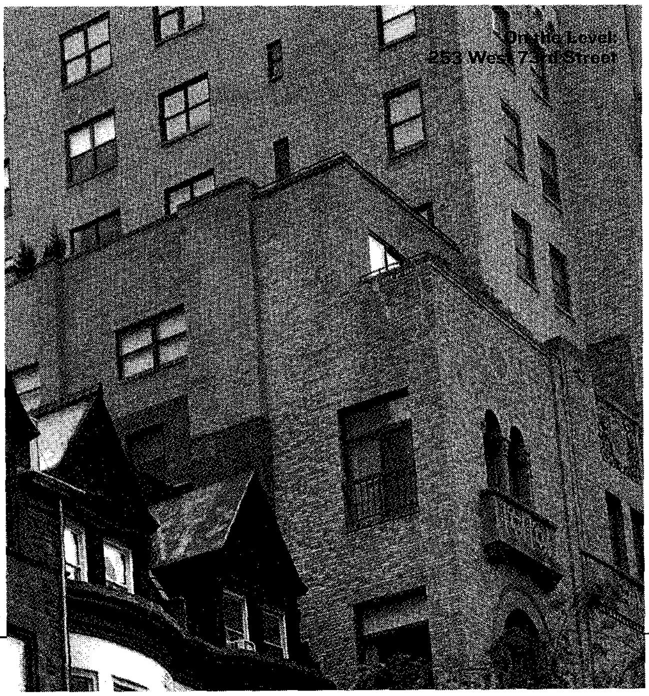
TriBeCa

34 North Moore Street

Three-bedroom, one-bath, 1,700-square-foot co-op. Asking: $865,000. Selling: $765,000. Monthly maintenance: $1,300. Time on market: eight months.

CHAMPING AT THE BIT TO OPEN A bridle shop in the Hamptons—that's saddles, not veils—this seller let her *feng shui*–friendly loft go for less than she'd hoped. But don't blame the chi; three deals fell through. It's an old-school loft with ten-foot ceilings, brick walls, and an elevator that opens directly into the apartment. It's also on the hippest street in TriBeCa, near John F. Kennedy Jr.'s old loft, in a converted warehouse that now houses six apartments. Prudential MLB Kaye brokers Jo Siegel and Diane Kramer represented the seller; the buyers, represented by Douglas Elliman, are moving down from the West Village, quite happy with their deal.

TARA MANDY



On the Level: 253 West 73rd Street

Upper West Side

253 West 73rd Street

One-bedroom, one-bath, 1,200-square-foot condominium. Asking: $610,000. Selling: $610,000. Carrying charges: $745. Time on market: three weeks.

THE BUYER OF THIS APARTMENT IN the Level Club, a 1926 building down the block from the Ansonia that was originally built for the Masons, found himself in two tight spots—physical and otherwise. For one thing, he needed space and was looking to knock down the wall between his apartment and the spacious, double-height one-bedroom next door. But he's also a broker, for Corcoran, and the apartment next door was—the horror!—an exclusive listing of Benjamin James Associates. He sucked it up and consorted with the enemy, and the deal went off without a hitch, according to Benjamin James' James Ferrari. "He was just like any customer to me."

CHRISTOPHER BONANOS

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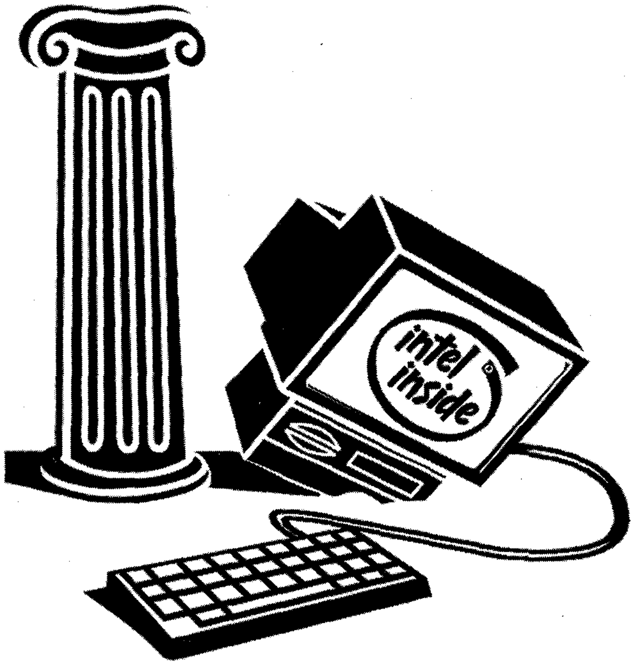
THE BOTTOM LINE JAMES J. CRAMER

Good-bye, Mr. Chips

When other tech stocks broke and ran this year, plucky Intel held firm and kept the dream of another tech rally alive. But now even die-hard true believers are asking: Et tu, Intel?

IN THE LATE NINETIES, WE BEGAN TO ascribe mythical powers to technology stocks. They outperformed all other stocks regardless of how strong or weak the economies of this or any other country were. They had more growth than food, beverage, or even drug stocks. They became "core holdings," in the way our parents' generation viewed Delmarva Power or Niagara Mohawk. They were the superstocks that we had to own. No matter what.

In the twenty-first century, we are discovering otherwise. First, Dell Computer, the stock that made Dellionaires out of ordinary folk, vanished from its seemingly permanent slot on the 52-week-high list and instead became a fixture in the 52-week-low column. Then Cisco, that backbone of the Internet, ceased making new highs. The top valued networker now sits mired in the 50s and low 60s, inexorably pulled back to the low end of the range each time it tries to break out for uncharted territory. We lost Microsoft too, somewhere between the company's intransigence in the face of the Justice Department and the abysmal showing of Windows 2000. That former cash cow of a product now looks like one of those starved animals strolling through Calcutta. It doesn't have the beef. And with sales flagging, Microsoft has spent more time at the low end of its trading range than it ever has since it became public.



But there was always Intel. We came to believe that the company that created its own destiny, that was paranoid enough to survive, that cannibalized its own to stay on top, would always deliver for us. Even after Dell and Cisco and Microsoft faltered, Intel kept rising right on through what's becoming an increasingly sorrowful year. In Intel we trusted, and Intel kept our faith in *real* technology from wavering. Those other guys? They just hadn't gotten it right, that's all.

Until now.

After a stunning and totally out-of-the-blue announcement less than two weeks ago, Intel blew up. Just associating the term *blow up,* nomenclature typically reserved for companies that can't get out of their own way, with Intel sends a shudder through me. Bad things are not supposed to happen to good stocks like Intel. They're supposed to happen to highfliers, those nosebleed speculative plays indulged in by gullible tip-buyers who really should know better. Bad things are supposed to happen to the fraudulent dot-coms that took all of our money and headed to financial Brazil. We were supposed to be *safe* in Intel. Forever.

Now Intel crouches in the 40s, cut nearly in half from where it was a few weeks ago. Yet we *still* don't want to give up. We are in total denial. People want to know only one thing: "Should I buy more?" Actually, they want to know more than one thing: "With the price so low, should I sell *everything* and buy more Intel?" Or, "How can I go wrong taking all of my kids' money and putting it in Intel?"

To which I say, go ahead, be my guest, but perhaps, just possibly, there is a pattern here. Maybe technology stocks are not the pure growth stocks we thought they were. Maybe there are other stocks—good, high-quality stocks in a host of other industries—that are safer, more durable, and less financially threatening.

Maybe we own enough tech already. Oh, I can see the anger and worry in your faces with that line. Tech—that's the Holy Grail! That's what made us great. You can buy tech and forget about it. Tech will always go higher because, well, tech has always gone higher.

To which I say, *wrong!* Anybody who lived through the 1984 downturn in tech stocks can recall a time when it paid *not* to put more money in tech. For years, technology punished funds that overindulged in its fields of plenty. I remember it well, having sunk almost 100 percent of my assets into a Fidelity Technology fund in the early eighties whose value only recently exceeded my entry point!

Sure, times are different now. Technology has become more deeply ingrained worldwide. We have come to expect that technology leads markets, and technology stocks have soared to almost 30 percent of the stock-market pie. But that percentage, I would say, is just too high for the sector's own good.

TheStreet.com

This Tuesday, don't miss TheStreet.com's third-quarter mutual-fund roundup, which reviews the top-performing funds of the quarter. Available free at www.thestreet.com.

Illustration by Igor Kopelnitsk

MONTAUK
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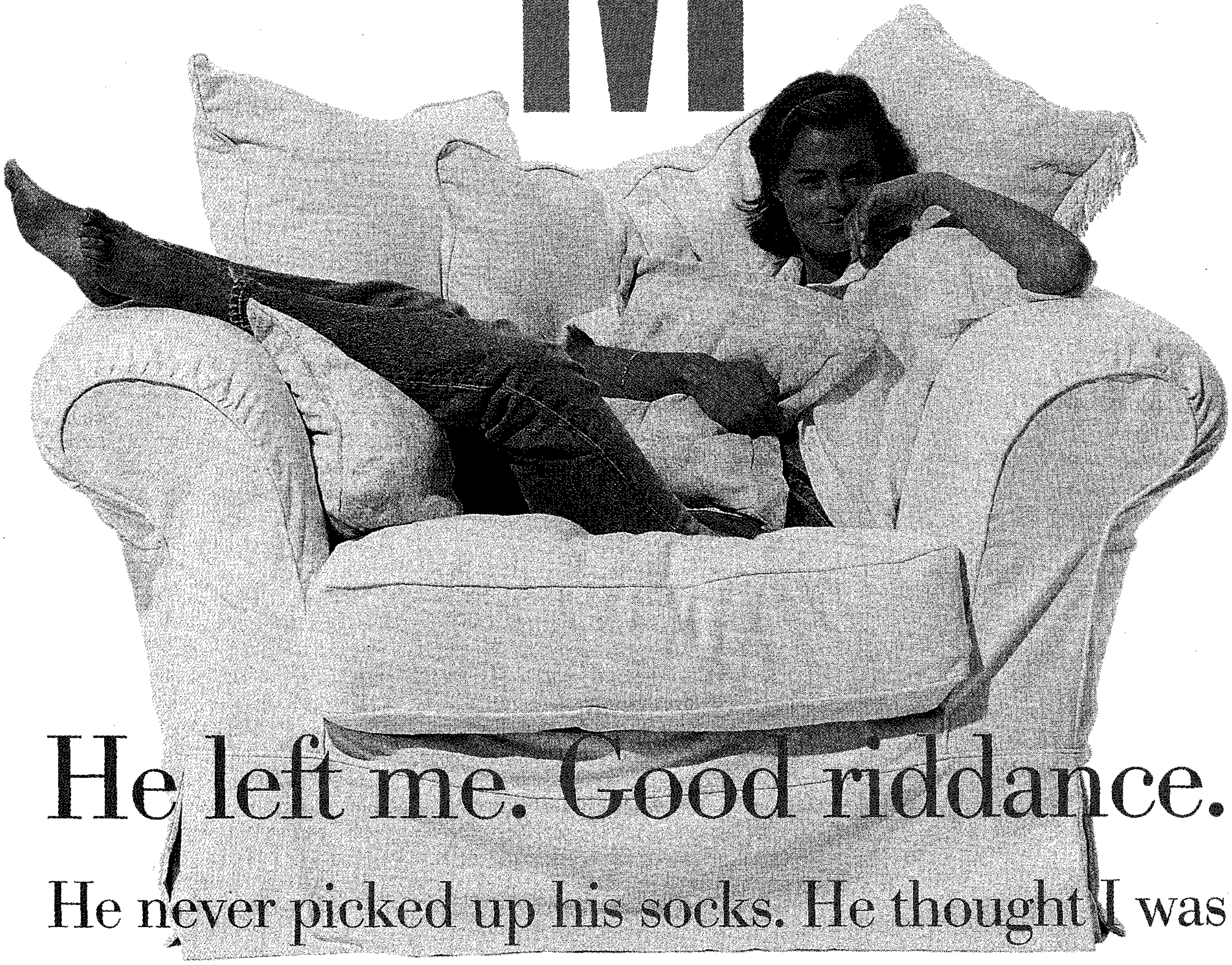

He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore.

He's gone. Who cares... I kept the sofa.

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THE BOTTOM LINE

Before you snicker because you know that INTEL INSIDE is recognizable from here to Kathmandu or that people in Asia would rather go without shampoo or toothpaste than skip a new Pentium cycle, consider this: I am a card-carrying, certifiable Intel-aholic. I have preached this stock's gospel to everybody for almost fifteen years. In my swan-song piece for *Smart Money*, written after four years of doing nothing but raving about Intel—during which time the stock quadrupled—I recommended that readers double-down on their Intel position as soon as possible, and the lucky ones who did caught still one *more* quadruple!

> *"I am still an Intel-aholic. It's an incurable condition. And I am confident that* **by this time next year**, *our baby could return to the highs it saw five weeks ago."*

But I know something else about stocks. They come in cycles, and whenever one group of stocks grows too big, things begin to go wrong in strange and weird ways. In the early eighties, oil and oil services grew to be so popular that the sector came to dominate all others. Oil promptly crashed to new lows.

In the mid-eighties, the foods and tobaccos and beverages became the mainstay of all large portfolios. But severe overvaluation set in at the time of the great leveraged-buyout craze, and many of these companies shrunk to values from which they are just beginning to climb back ten years later. The drugs became the place to hide after the stock-market crash of 1987, until President Clinton, midway through his first term, promised that the days of unfettered drug-price increases were over.

Since then, we've rushed headlong into tech, and most funds that sidestepped the move have underperformed or failed to attract new assets. But if the pace of this year continues, those funds that are overweighted in the four horsemen—Dell, Intel, Microsoft, and Cisco—will no longer be riding high, and an inexorable decline in the sector will begin.

I wish it weren't so. My own fund has excelled in picking tech stocks for a decade, but it is our exposure in and knowledge of aerospace and banks and oils that is allowing us to excel in a year when the averages can't rally and big-name tech is in decline. We watch the public fund flows, and we know the funds that are overweighted in classic tech will find themselves short of the cash they need to power their new favorites higher.

Meanwhile, other funds, the ones with exposure to non-classic tech, will begin to be featured in that great promotional machine, the Business Television and Magazine Juggernaut. They will begin to get the marginal assets, allowing their stocks to be taken up even further. And a *new* favorite trend will be born.

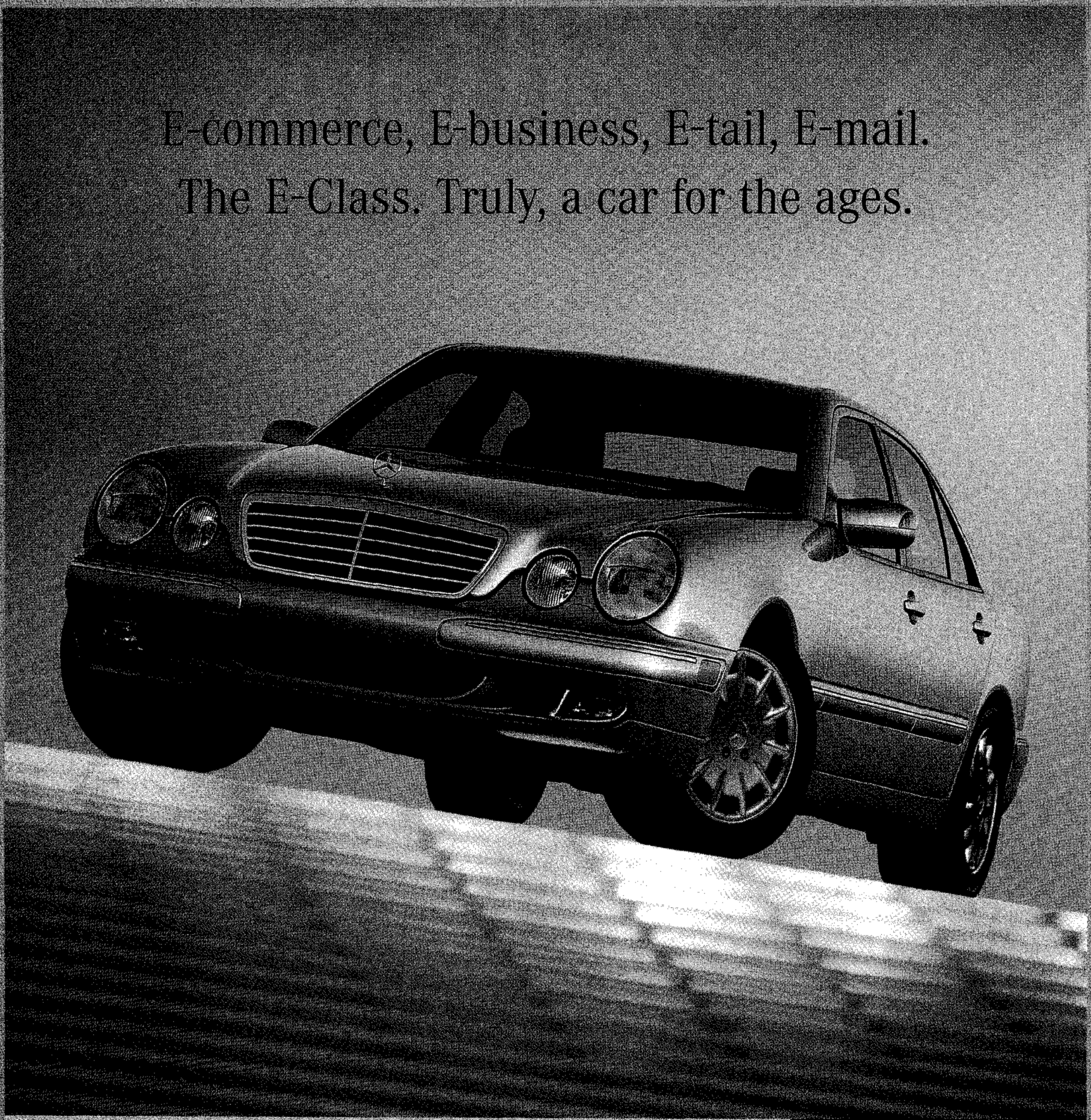
Does it have to end this way? Can Intel and Microsoft and Dell and Cisco reverse themselves, allowing their managers to keep up the good fight? Sure, but that's not the way stock history tends to shake out. We are heading into the tax-loss selling season, and people who bought these stocks at inflated prices earlier in the year will begin to put downward pressure on these stocks in the fourth quarter as they struggle to keep their capital-gains taxes down. The longer these classic tech stocks founder, the more likely their owners will put them down.

And what if you don't care about what happens to stocks this month, or this quarter, or even over the next year or two? They could come back. I never sold my Fidelity Technology Fund, and it came back many, many years later. But at a considerable opportunity cost.

I am still an Intel-aholic. It's an incurable condition. And I am confident that by this time next year, our baby could return to the highs it saw five weeks ago.

By then, I'm pretty sure I will have fallen off the wagon. But that's me. I can't help myself. Until that happens, abstinence may be the key to my financial future. I'm just taking it one day at a time. ■

James J. Cramer is manager of a hedge fund and cofounder of TheStreet.com. At time of publication, his fund had positions in Microsoft and Cisco. His fund often buys and sells securities that are the subject of his columns, both before and after the columns are published, and the positions that his fund takes may change at any time. Under no circumstances does the information in this column represent a recommendation to buy or sell stocks. Cramer's writings provide insights into the dynamics of money management and are not a solicitation for transactions. While he cannot provide investment advice or recommendations, he invites comments at jjcletters@thestreet.com.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THE CITY POLITIC MICHAEL TOMASKY

The Soft Corps

Almost as soon as he found the crucial issue that could make him more than 'Not Hillary,' Rick Lazio's deal with partisan supporters threatened to fall apart.

EVER SINCE THE THOROUGHBRED went down in late May and the young pony galloped onto the track, Rick Lazio's basic job has been very simple: Give voters one thing, just one thing, to grab on to aside from the fact that he's Not Hillary.

Being Not Hillary was always going to get him 42 to 45 percent of the vote. But it was always going to get him *only* 42 to 45 percent. To attract the other six to nine, he had to do something to make voters think, *Oh, yeah, Lazio, the guy who wants vouchers.* Or whatever.

One thing. Doesn't sound like it should be so hard, does it? But Rick has made it look hard. His first swing came in late August with his tax-cut proposal. But the newspapers said his numbers didn't hold up, and the hefty cost—$776 billion in his press releases, $1.1 trillion in the actual world—left him open to the Hillary response that the surplus could better be spent on smaller tax cuts and prescription-drug benefits. The second strike came two weeks later in Elmira, when he unveiled an education plan that got the kind of reception you'd expect for an education plan unveiled in Elmira. One-day story, page 16.

Then Lazio seemed to find his issue. Viewers of the Buffalo debate weren't crazy about the pushy way he presented his soft-money-ban idea, but as the days wore on, the story changed—with assists from the editorial pages of the *Times* and the *Daily News*—from "He invaded her space" to "Hey, this is a good idea." Nine out of ten voters may not know what soft money is, but that's an imbalance that speeches, ads, news stories, and editorials can change. Last week's initial newspaper stories announced that Lazio was gaining momentum—that most precious of late-September commodities—and the moral high ground. With Election Day just six weeks off, Lazio suddenly looked as if he might ride the soft-money bandwagon straight through to victory.

Then, just as suddenly, the deal was on life support. As I write these words, the Lazio campaign is having trouble keeping its horses in the barn. The spokesman for a group called the Emergency Committee to Stop Hillary Rodham Clinton told the *News* last Monday that the group would not abide by the ban. The Lazio campaign was leaning hard on the committee to change its position. If that effort has proved successful between my writing and your reading, then Lazio can still lay some claim to the moral high ground on the issue. (Of course, even on the moral high ground, one steps in the occasional pothole: Last Tuesday night, Lazio appeared at a Conservative Party event alongside Kentucky senator Mitch McConnell, the Dark Prince of soft money, who once said that the McCain-Feingold soft-money ban would pass the Senate "over my dead body.") The Emergencistas—whose committee includes Ed Meese, Lyn Nofziger, "B-1 Bob" Dornan, and Alan Keyes—have pledged to raise and spend $9 million to stop H.R.C.

HARDBALL Lazio, with promises from outside groups, declares victory last week.

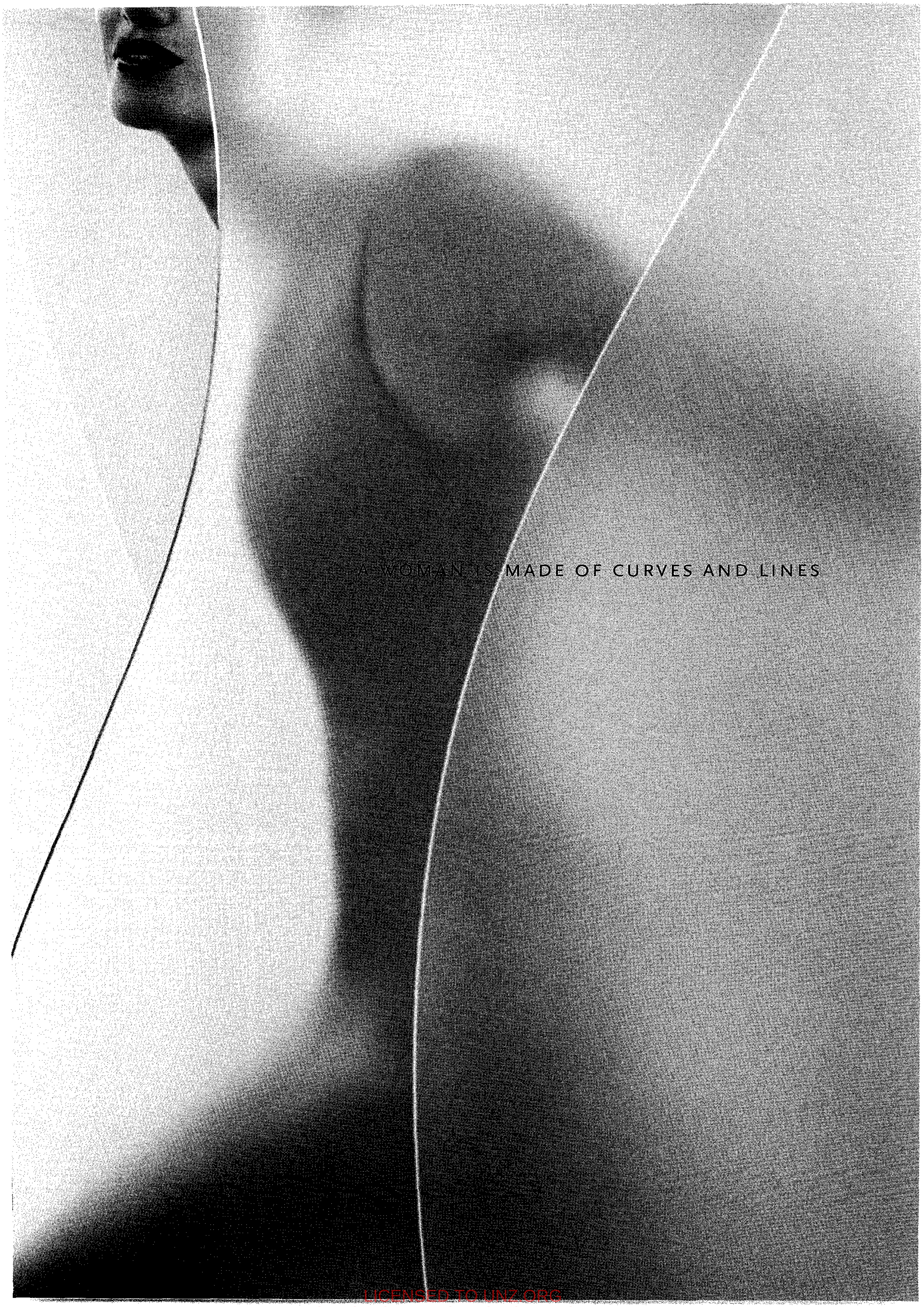
Also, last Wednesday night, the National Abortion and Reproductive Rights Action League, the pro-Hillary lobbying group that had expressed some of the gravest reservations about the soft-money ban, was scheduled to have a board meeting to decide whether to honor the deal. NARAL New York executive director Kelli Conlin told me earlier last week that the group is "of two minds" on the issue, wanting on the one hand to get its message out but concerned on the other about handing Lazio an issue to use against the NARAL-backed candidate, Hillary. Though NARAL's budget for this race is a mere $500,000, the group may still buy ads, using the Emergency Committee's resistance to justify its own decision not to abide by the ban. Everything would devolve into finger-pointing, and both sides would end up on the same old moral low ground to which they're accustomed on this issue.

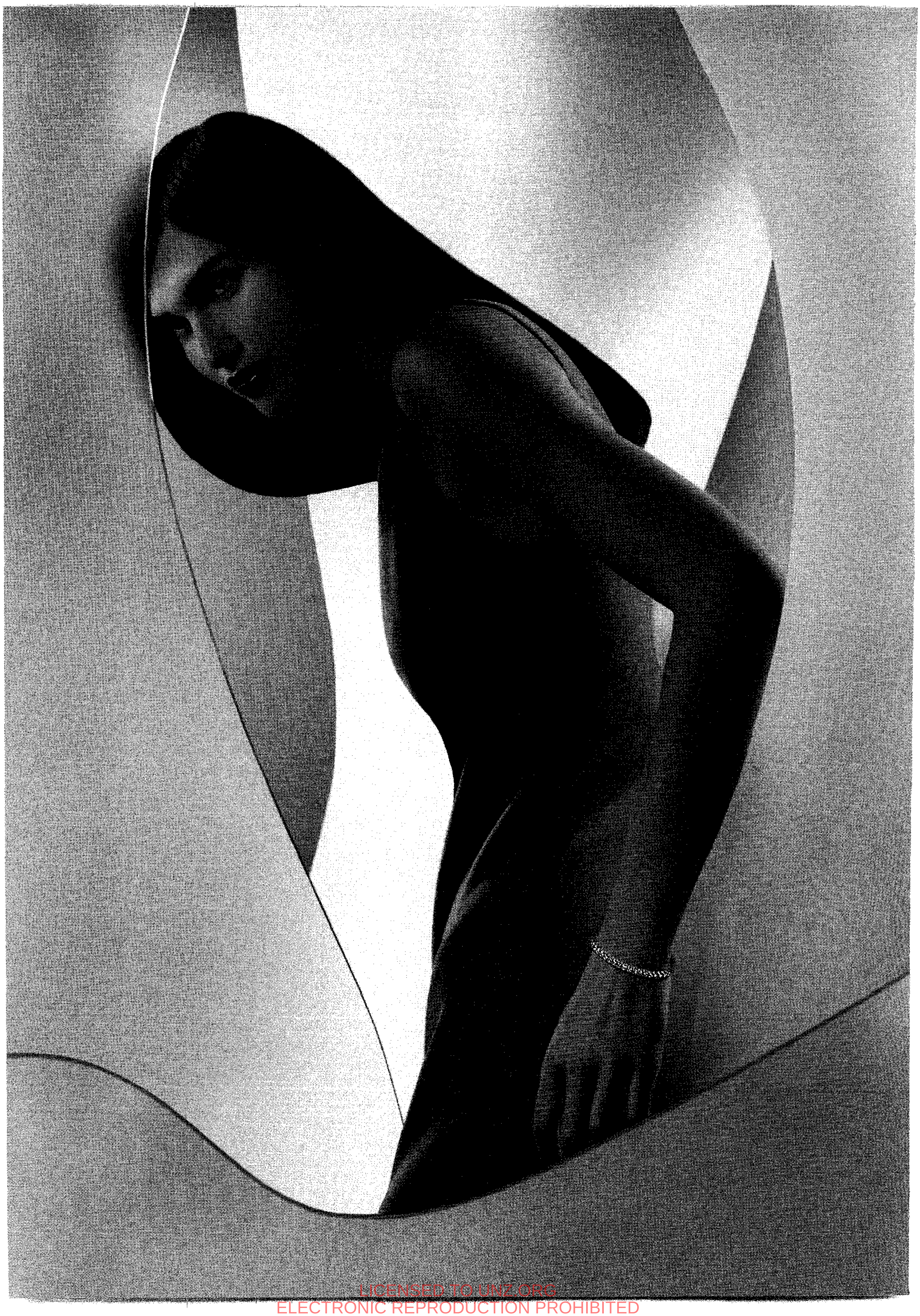
In other words, unless something unexpected happened late last week, the deal fell apart before it started. And even if it survives, voters don't seem to care much. It leaves Hillary having dodged a bullet, but it leaves Lazio with the question *Now what?*

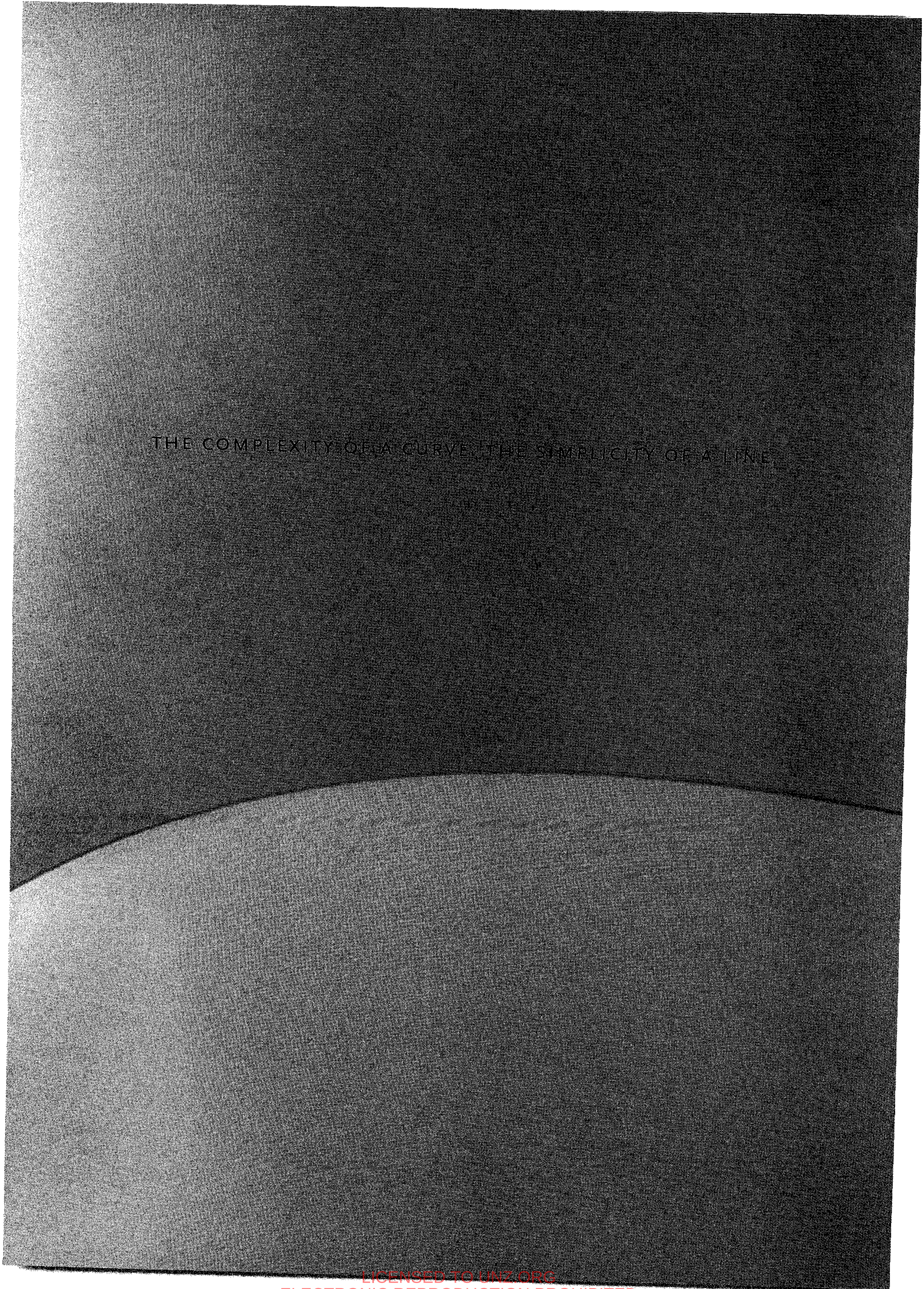
WHEN LAZIO BECAME THE REPUBLICAN NOMinee, some insiders saw an analogy between the Senate race and the 1994 gubernatorial election. Then, you had Mario Cuomo, the incumbent who'd worn out his welcome. Now you have Hillary Clinton, the non-incumbent who never really had a welcome to wear out but who, in several poetic senses, fills the Cuomo role—large, iconic, liberal, disliked. Then you had George Pataki, the unknown amiable guy from the 'burbs. Now you have Rick Lazio, the (see preceding sentence). So the races are similar. And you know what happened then.

Except that they aren't *that* similar. To be sure, Pataki's main selling point was *I'm not Mario Cuomo.* But he had two

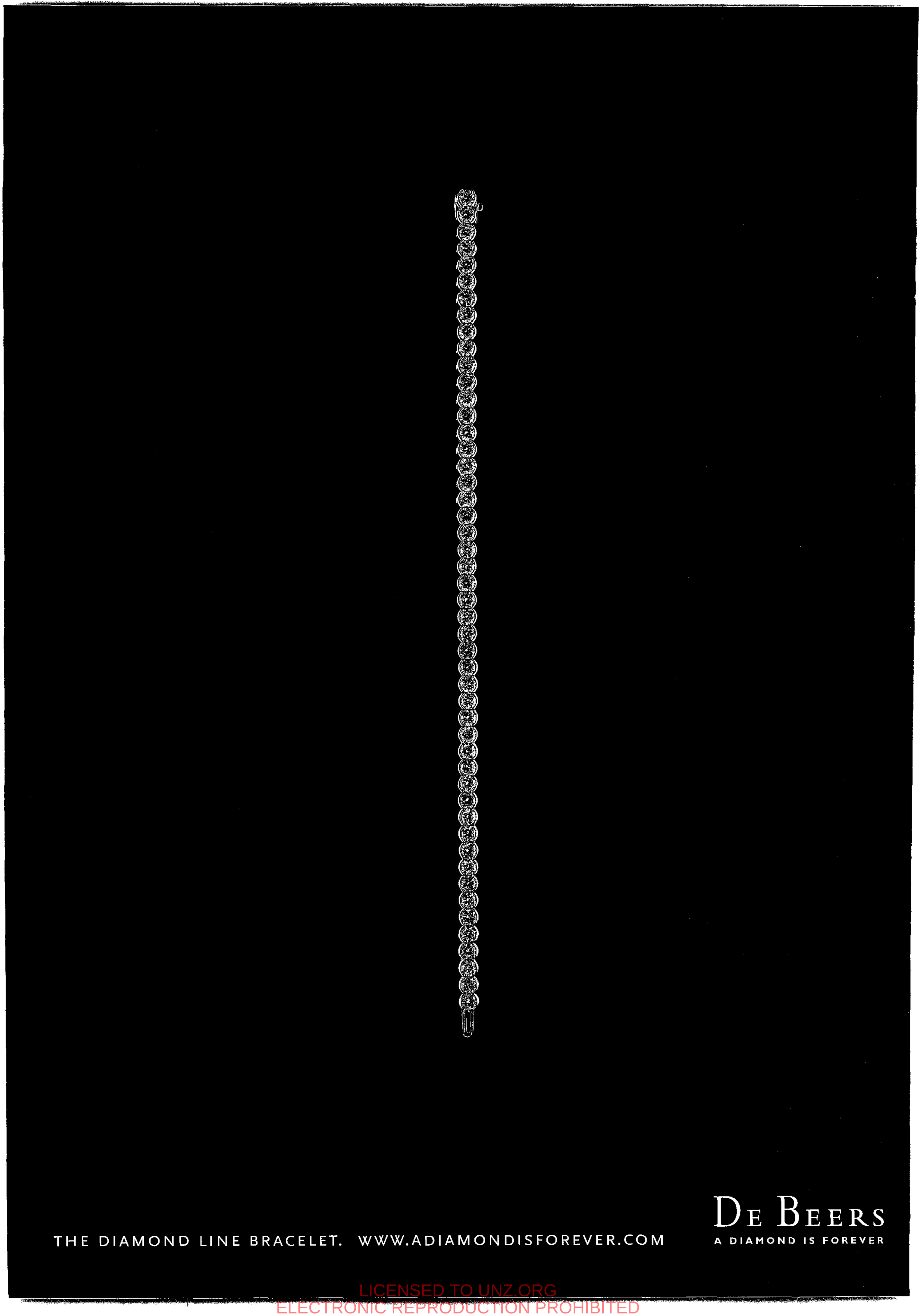
Photograph by AP/Wide World Photos.


A WOMAN IS MADE OF CURVES AND LINES





THE COMPLEXITY OF A CURVE. THE SIMPLICITY OF A LINE.



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others as well: *I'll lower your taxes, and I'll reinstate the death penalty.* In those two simple issues, Pataki got at Cuomo's perceived weaknesses and, in the case of the death penalty, an unpopular position. At least as important, he managed to describe, in credible and understandable shorthand, the post-Cuomo era. It was a description that 49 percent of the voters—Pataki didn't hit 50, but 49 was enough that year—went with.

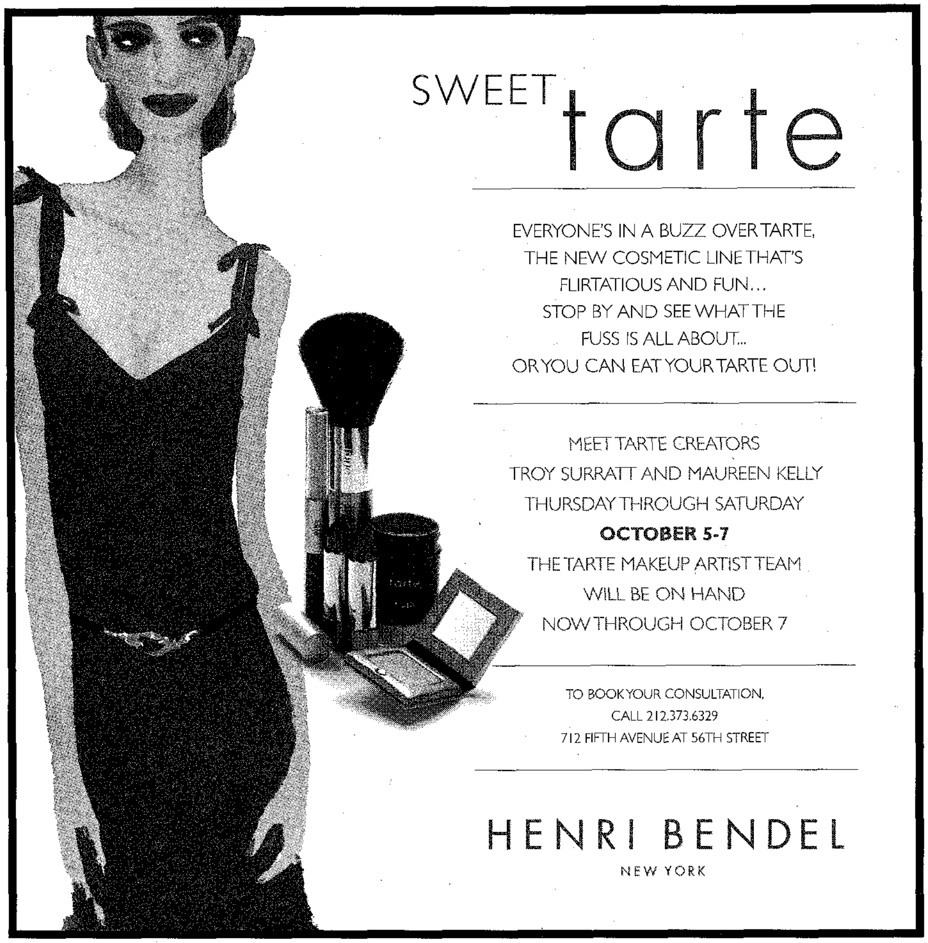
Lazio hasn't done what Pataki did, and it shows. A source who worked on the '94 Pataki campaign says that conservatives just aren't that fired up about Lazio, and, beyond that, "I sensed more anger among conservatives about Mario than I do now about Hillary." Poll numbers augment the story. In one poll that came out last week, the candidates were in a statistical tie among upstate voters, while in 1994, Pataki, the former aide says, "was up by twenty points upstate."

"Campaigns that are starting to smell a little trouble around them **tend to react by going negative.** *But this may be one of those times when the better idea is to go positive."*

Campaigns that are starting to smell a little trouble around them tend to react by going negative. But this may be one of those times when the better idea is to go positive. "He needs a mix," says Democratic consultant Hank Sheinkopf, "but it should be more positive about himself than negative about her. He needs to say, 'I'm for something that will work,' whatever that thing is, and he's got to dope that out."

This Sunday morning brings Debate Round II. Hillary will do what Hillary always does—stick to her poll-tested issues and keep mentioning Newt Gingrich. The one to watch will be Lazio. Will he go pit bull or spaniel? And will he come off as more than Not Hillary? If he does, it's still very much a race, and if he doesn't, all those people threatening to leave the state if you-know-who wins may want to start flipping through the Hoboken real-estate shoppers. ▬

E-mail: tomasky@aol.com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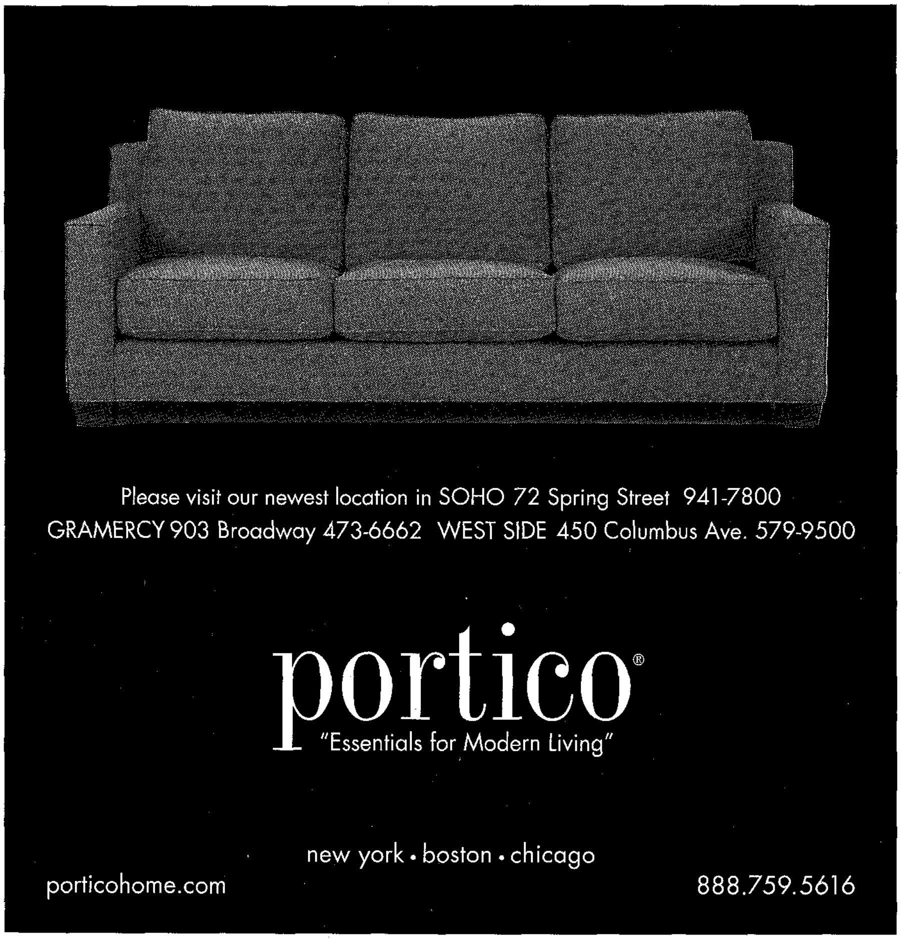
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MEDIA MICHAEL WOLFF

Runway Runaway

Fashion is media, and judging by the number of photographers, it's more important than the presidential election. Our columnist got a seat in the front row, but he still doesn't get it.

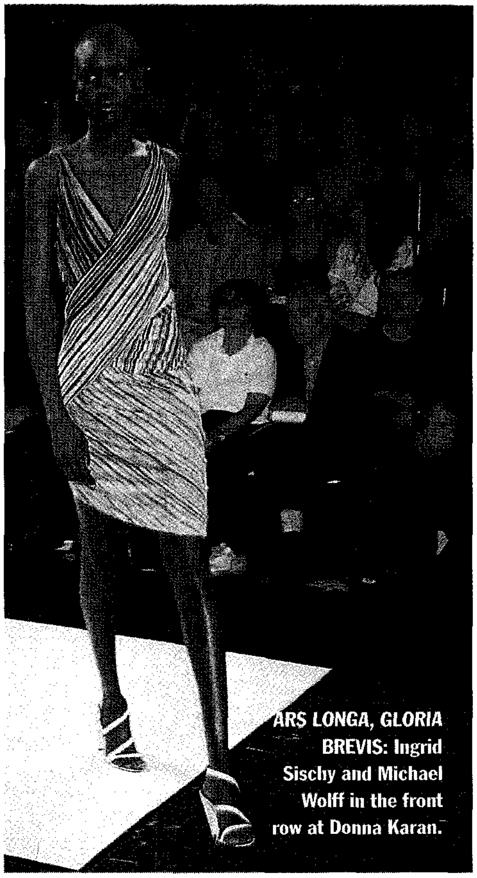
THIS WAS MY FIRST TIME GOING to the fashion shows during Fashion Week (going to any fashion show ever, actually).

I went with Ingrid Sischy, the editor of *Interview* magazine, with whom I've been having a long-running discussion about pop culture and the media—which parts of both you have to take seriously has been the subtext. Ingrid, who wears white T-shirts and black stretch pants almost exclusively, was inclined to see the fashion world as I did—frivolous and Eurotrashy and disreputable, even (this is the garment industry, after all). Then, ten years ago, she took over *Interview* and became a significant figure in the fashion-media world. Her advice is that you can't really think about the media if you don't think about fashion too.

I certainly get the inescapable economic point. Fashion is one of the largest advertisers in consumer magazines. The category is up there where automotive used to be (what's good for Gucci is good for America). We're saturated with fashion images.

On the opening night, I saw the work of a young man named Miguel Adrover, whom I had never heard of—but then, I knew by name only the most unavoidable people in the fashion business. Ingrid described him as very hot, a renegade whose first show had caused quite a stir. Since then he'd almost gone bust and then had come up with a new backer, and now everybody was excited about what he would produce and how far he might rise in this world.

That excitement was one reason why his show was not in the tents in Bryant Park, the established area for showing your wares, but was held at nine on Sunday night in an old bank downtown—because he was hot enough to get people to come where he wanted them to come. In fact, Adrover was slightly upstaged by some other hot designers called Imitation of Christ who held their show earlier that day in a downtown funeral parlor.


ARS LONGA, GLORIA BREVIS: Ingrid Sischy and Michael Wolff in the front row at Donna Karan.

There were 600, 700, perhaps 800 people crowded into the old bank. It was a very makeshift setting, a plywood runway surrounded by bleacherlike seating arrangements, no doubt contravening all kinds of fire laws.

"The mosh pit," said Amy Spindler, the style editor of the *Times Magazine*, who was sitting next to us.

You had here, Ingrid explained, a small number of buyers and then, overwhelmingly, the media (you also had the designer's relatives): the fashion trade press, the women's magazines, indeed, virtually every consumer magazine, every major newspaper, and a large number of foreign reporters, hundreds of still photographers, and the cable outlets, which were broadcasting runway footage. In terms of numbers of reporters and editors and photographers, the fashion shows are a much bigger media event than a presidential campaign.

They are also less democratic and much more structured. It's a carefully regulated hierarchy (it's regulated by special fashion P.R. agencies), with ironclad seating assignments. There is rigor to the selection, and many people are excluded. Getting a position in the front row, where I sat with Ingrid, means everything.

Anna Wintour, *Vogue*'s editor, presided here—and at any show worth any attention at all—in the front row like a languid queen. Or, possibly, like the bored head of a dissertation committee. Beside her (not behind her) sat the four lieutenants who accompany her to each show.

Although called for nine, the Adrover show did not get under way until nearly ten. It is impossible to be late for a fashion show, according to Ingrid. No one seems to mind the delays, however. The crowd obviously likes itself very much.

The show lasted for little more than twenty minutes.

There was a military motif to the clothes. There was one model who was overweight and seriously lumpy who was applauded (for being overweight), and another model who was butch and smoking a cigarette, which Ingrid reported to be an unusual thing—women's sexuality in fashion shows is usually the traditional kind, apparently.

And then it was over and everyone tried to get out as quickly as possible. Afterward, we went to a party on the roof garden of a new and architecturally out-of-place hotel, the Tribeca Grand ("Atlanta," sniffed fashion pundit Fran Lebowitz in the elevator), for Diane Von Furstenberg, hosted by the *Times'* Spindler. Barry Diller, Von Furstenberg's longtime consort, sat in the shadows of the roof garden under a fake trellis. It was hard to tell whether he wanted people to pay him homage. They did anyway.

THE NEXT DAY, AT THE MARC JACOBS SHOW, held in a clear plastic tent put up on a playground at Houston and Sixth Avenue, a *Women's Wear Daily* gossip reporter

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approached me in a breathless way and asked, sotto voce, what brought me here. I said I'd just come to have a look around.

"No one comes to a fashion show just to look around," said the reporter. There were no disinterested observers, I understood the point to be—Marc Jacobs was no trifling thing. (The following day, I made my debut in a gossip item in *WWD.*)

We sat across the runway from the *Vogue* contingent. The *Vogue* people sat just down from the New York *Times* reporters. The *Vogue* people, beginning with Wintour, followed by editor-at-large André Leon Talley, a towering and commanding presence who seems to double as Wintour's bodyguard, had an amazing look—iconic, frightening, commissarlike (this was, of course, the highest-ranking command of the fashion police). They really added to the show. You could see what made them *Vogue.* Whereas the *Times* people were schlumpy—they looked like reporters everywhere.

Of course, the *Vogue* people get their standout clothes free from the designers, while the *Times* people are prohibited from accepting such favors.

The show began suddenly and, like all of the shows, had no commentary. Except for the loud music, a fashion show is a very silent thing. Mute like the models. "It's all about what's going through your head," said Ingrid.

Donald Trump and I came face to face in the crowd as we tried to get out—he has started to age dramatically.

> *"Fashion is not just about clothing;* **it's central to the way we think about brands and celebrity** *and even intellectual property, and how all this gets parlayed and monetized."*

INGRID, WHO MADE HER REPUTATION AS AN art critic, and who does not seem in the least like a fashionista, is trying to convince me not just of the high level of creativity and imagination in the fashion world but that fashion itself is at a historic moment of cultural importance not seen since the sixties. It is not just Ingrid. There are many people I know and respect who discuss fashion as a vital art form.

They obviously do not have teenage daughters.

Of course, fashion is not just about clothing; it's central to the way we think about brands and celebrity and even intellectual property, and how all this gets parlayed and monetized, which certainly puts it at the heart of the modern media business. On the other hand, I kept asking what the various designers are worth and no one readily knew (not even about the public companies). People in the fashion business don't seem to keep their eye on the money, which may have to do with their determination to see this business as at least partly art and may have to do with the fact that it's pretty unclear what is being sold, who is buying, and how, in fashion accounting, it all adds up.

I FOUND THE RALPH LAUREN SHOW, AT 10 A.M. the next day, actually to be sort of lovely. All the clothes were black-and-white, then there was a subtle shift to brown-and-white, then back to black be-

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fore you knew it. "There is nothing like early-morning glamour," said Ingrid. When the show was finished, Ralph took a saunter down the runway, shaking hands as he went, like Bill Clinton entering the chamber of a joint session of Congress. Actually, Ralph and Bill have a similar self-satisfied silver-fox quality.

By the time of the Donna Karan show, I knew the Buddha-like man was the buyer from Bloomingdale's. I met Patrick McCarthy, the head of Fairchild, who with Anna Wintour is probably the most powerful voice in the fashion industry. He said he'd heard this was my first time at a show. He added, generously, that fashion people often forget there is a world outside the fashion world. I found I was getting to know the models too. At least I recognized the famous Gisele, not so much by her face as by the force of her goose step. And Yfke and Roos and Trish.

I had not seen so few bras since the sixties. There is almost a truth-in-advertising issue insofar as underwear is concerned—it's doubtful you can wear these clothes and require support too. Or perhaps the point is that the world would be better served without so much underwear.

Ingrid told me what should have been obvious: that the dead, drugged look of these models, the *Manchurian Candidate* thing, which I found disturbing, was because they were gazing, unfailingly, unblinkingly, down the runway, past us, into the eye of all the cameras.

Soon, said Ingrid, I'd be able to recognize what makes a good runway model.

I grabbed up some of the gift bags of perfume at the Calvin show to take home to my daughters.

WHAT'S COMPELLING ABOUT THESE SHOWS, I suspect, is the ritual. It's the ritual on the level of theater or dance combined with, say, the ritual of a meeting of the Soviet presidium. Everybody seems so willing to play his or her part—or afraid not to.

The clothes too are more ritualistic, or more representational, than real. Indeed, who, beyond the fashion industry itself or other people who don't pay retail, wears this stuff? More people read serious literature, for instance, than actually wear such clothes.

And yet these shows certainly feel like they dominate the world. From here flows the look, and the big bucks—from the center out. This is not just a marketplace but a media-marketing cabal, a highly regimented one.

Indeed, we in the magazine business, in effect, work for the fashion houses. All these pages of advertising—the clothes, the scents, the bags, the shoes—mean something (although it is not necessarily clear what they mean—is this stuff to be bought or just desired?). Designers finance media so that the media can write about the designers.

Of course, it seems like the opposite too. It seems like Anna Wintour is in charge here (and, by extension, in charge of the world). That the fashion people are paying her court rather than the other way around.

As a first-timer, I believe I can see where the lines cross—who is sucking up to whom and who is fooling whom. But I understand how easy it is, how necessary, too, to take this all more seriously than I am taking it now—to see fashion not just as the product of the garment industry but as a vital and expressive part of the culture.

That's the meal ticket. ■

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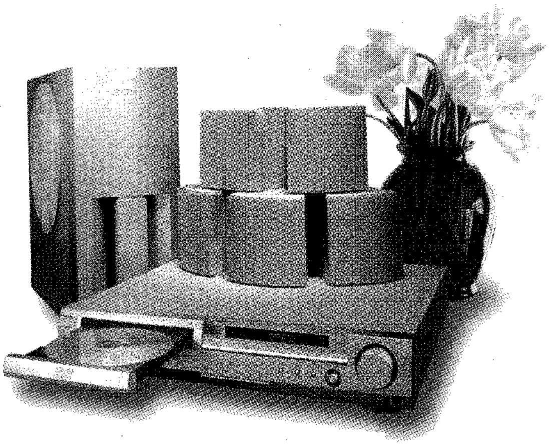

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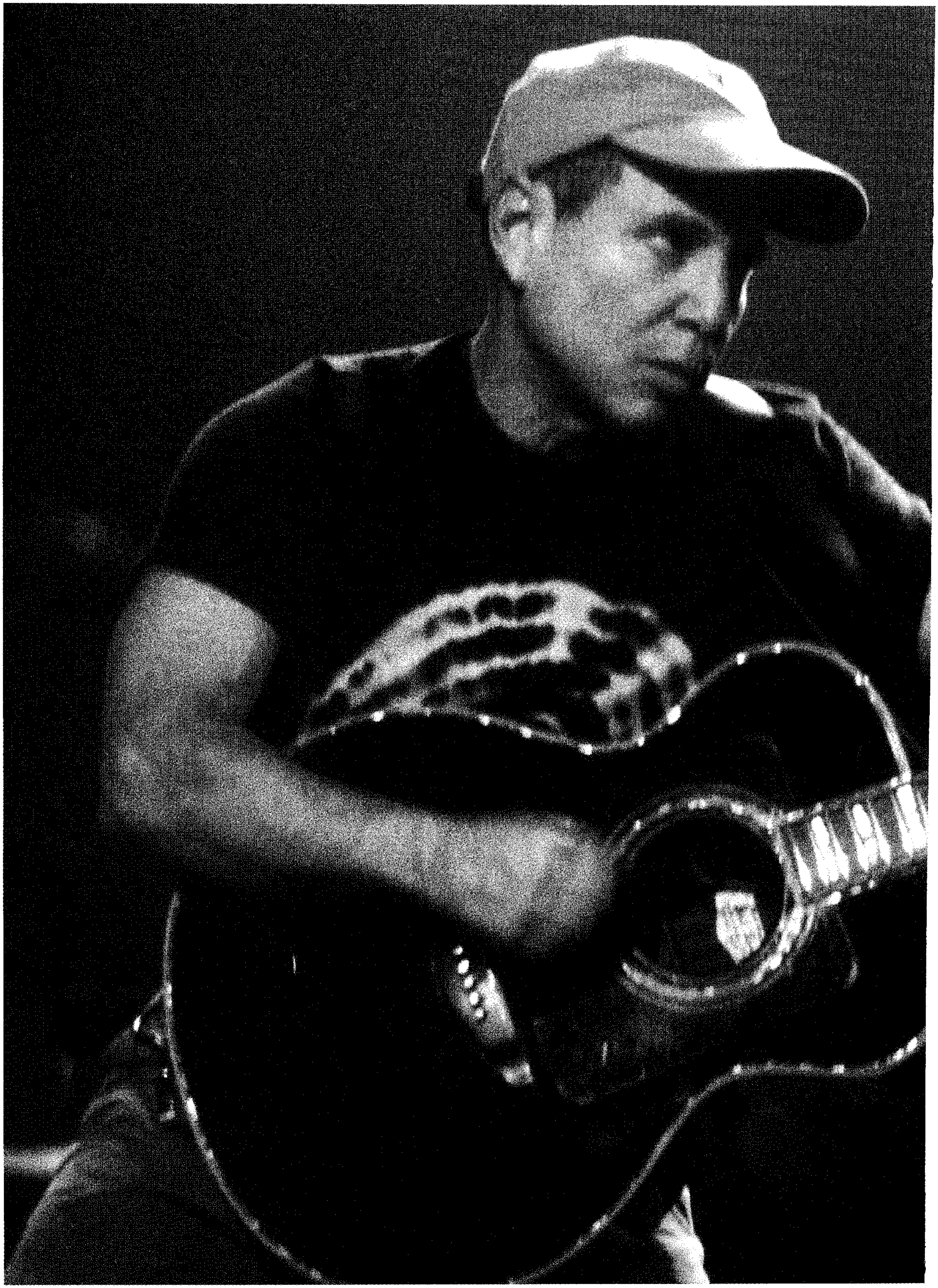


SOUNDS OF SIMON

After getting clobbered by critics for *Capeman*, Paul Simon returns to folk-rock form with *You're the One*, an upcoming tour, and a few choice words about that sound he hears in his head.

By Anthony DeCurtis

IN *ALMOST FAMOUS*, FRANCES MCDORMAND, PLAYING THE mother of a teenage *Rolling Stone* writer, points to the moody portrait on the cover of Simon and Garfunkel's 1968 album *Bookends* and insists, "They're on pot!" Her daughter then offers the duo's "America" as the only adequate explanation for why she's leaving home. In the music magazine *Revolver*, Bono describes his songwriting standard for the new U2 album: "You stop thinking about who's hip and you start thinking about 'Bridge Over Troubled Water.' " At a meeting of the nominating committee of the Rock and Roll Hall of Fame, Bruce Springsteen's manager, Jon Landau, delivers an impassioned brief on behalf of Paul Simon—in particular, his

Photograph by Lynn Goldsmith

groundbreaking 1986 album *Graceland.* Soon after, Simon is nominated for induction into the Rock and Roll Hall of Fame as a solo artist.

Not a bad year, even by Paul Simon's measure. But he's hardly immobilized by the weight of his classic work. Simon has just released *You're the One,* his first album since *Songs From The Capeman,* which accompanied the 1997 Broadway musical he co-produced and co-wrote—and that closed after an avalanche of bad press and a disappointing 68-performance run. Unlike *Graceland* or *The Rhythm of the Saints,* on which Simon looked toward South Africa and Brazil for inspiration, *You're the One* harks back to the sophisticated, folk-rock art songs of his early solo career. Elements of Simon's musical experiments drift through tunes like "Señorita With a Necklace of Tears" and "Darling Lorraine," but more as coloration than as a predominant style.

Simon breaks from rehearsing at a midtown studio to talk about *You're the One,* the *Capeman* controversy, and his battles over the years with critics. Wearing an orange T-shirt, black jeans, and a light-brown cap, he sits, a bit anomalously, among equipment cases. His tour, which opens later this month in Europe, occupies his mind. "I find the rehearsal process anxiety-filled," he says, "whereas I don't find that to be true at all about performing."

"Performing's easy. But until everything is settled and prepared, I'm not thinking about anything other than 'Let's get prepared.' "

Simon turns 59 this month, and his personal life is more stable than it has ever been. He's married to singer Edie Brickell, and they have three children: two boys, ages 7 and 2, and a 5-year-old girl. Still crazy after all these years? Not likely.

But even now, Simon can't resist asking the Delphic Bob Dylan to reveal the meaning of it all.

Anthony DeCurtis: *What was on your mind when you set out to make* You're the One?

Paul Simon: Always the same thing on my mind: sound.

A.D.: *That's like the first line on the album: "Somewhere in a burst of glory / Sound becomes a song."*

P.S.: That's right. I heard a sound, and I wanted to know if it was just an imaginary sound, or could I find a band and make it. I tried for about a month, and I didn't have it, so I thought, *I'll give it another try*—change the players, change the sound. And everything worked. Then we began to just play, and that was really a pleasure. I didn't have anything on my mind. That was two years ago. We worked off and on until May [1999], when I began rehearsals to go on tour. Up until then we had completed five tracks. They didn't have any titles. I hadn't even thought about words. All the songs were called nothing—"C Minor," "Mystery Train."

A.D.: *"Mystery Train" is a good title—someone should use that.*

P.S.: [*Laughs.*] I'm always trying to make "Mystery Train"—it's my favorite record. And that's what I mean. You get this sound in your head at some early point in your life, and you love it so much. Then you spend your whole career trying to make that sound.

"You get this sound in your head at some early point in your life and you spend your whole career trying to make that sound."

A.D.: *It's interesting that you start with the sound, because you're so much perceived as the writer, the word guy.*

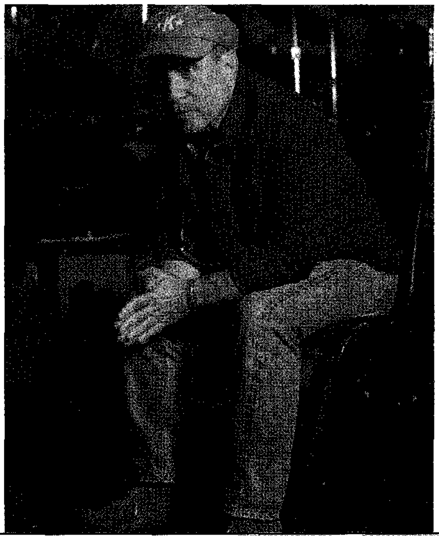
P.S.: If you don't have the sound right, it doesn't matter if you have the words right. Edie, she hears the words way before I do—she'll listen to some song and say, "Did you hear that?" But I didn't—I wasn't up to the words—I was listening to "What's that drummer playing?" But the thing about getting older is I really know what I like. And when I find it, I'm in heaven. And that's what I try to do: Make a record that is so pleasurable for people who like what I like that they can just swim in it. I really tried to do that.

A.D.: *Speaking of getting older, you address the issue of aging on "Old."*

P.S.: That's easy songwriting. You can get those words; you don't have to really concentrate. The point will come later. "Down the decades every year / Summer leaves / My birthday's here / All my friends stand up and cheer / And say Man, you're getting old"—a little joke. What else can I say? "It's really lousy"? "I wish it wasn't happening"? I don't even know if I believe that. In some ways, I don't like it. In some ways, I like it a lot.

A.D.: *Unlike a lot of your contemporaries, you always seem to write from the perspective of the age you actually are.*

P.S.: Well, in the early songs, there was a lot of posing. And there comes a time in every piece of work where I turn on it and say, "Why don't you shut up?" Then, you know, I say, "I can't shut up. I'm a songwriter. I'll try to be more truthful." It's an attempt to tell the truth, to say who you are at this point.



Photograph by Lynn Goldsmith.

A.D.: *Did having children affect your writing on the album?*

P.S.: People have mentioned that, but I don't remember thinking that when I wrote it. Maybe I missed it. [*Pauses.*] A little bit. A verse here, a little there. Maybe more than a little bit. "Where'd he go? / I don't know / Well he was here a minute ago / I don't know"—that's my 2-year-old. Everything's in there, and everything comes out.

A.D.: *After all the controversy over* The Capeman, *did you feel any pressure to make a more straightforward album?*

P.S.: No, I wasn't thinking of *The Capeman*—I was thinking more about generation and age, that if you don't have anything interesting to say by this point, who cares? It's different when you're 25. You could just make a pop record and be a big hit and if you don't have anything to say, nobody holds it against you.

The reality of *The Capeman* is, outside of New York, nobody heard of it. It was a nonevent. Broadway's not a big story anywhere—except here.

A.D.: *The world of popular music seems so youth-oriented now. Who do you think your audience is at this point?*

P.S.: This is a question that journalists think about; I don't know what to think about that. Out of my generation, there's a handful of people who were big stars once and maybe now they're not going to be big stars. Well, what did you think was going to happen? That everything was going to stay the same? You were a big star and you're going to be a big star forever? No, nothing stays the same. And being a star is of zero importance. Get past that. You can't change what popular culture is by talking about it. You can change it by embodying something that's real, that's meaningful, that's a powerful idea that can sweep the world. And that idea can come from any age, and most of those ideas do come from people who are older.

A.D.: *You've done that a couple of times —most recently with* Graceland. *Did you have any idea that album would have the impact it did?*

P.S.: I thought, *This is great—I wouldn't be surprised if this was a hit.* And I also thought, *I wouldn't be surprised if it was a flop.* You know, I'd just had *Hearts and Bones,* and that was a flop. I mean, it's not unusual at all for me to be in love with some sound that nobody else can hear. I didn't even get the whole picture [of what *Graceland* would mean] till I got [to South Africa], and then I said, "Whoa, boy, this is an unbearably tense country, and these guys are desperate to get their music out." And [these musicians] think I'm going to make a hit, and I'm thinking, *I just had a flop. Don't bet on me.* But as the record grew, it really became something that you knew was good. You didn't know if it was a hit, but you knew it was good.

And the criticism that came—cultural imperialism is what they said when they really meant cultural colonialism—they don't even know what they meant. "You must have ripped them off, because you're white and they're black, so it's got to be a bad deal for them." It wasn't. Everybody had a good stake, everybody had a ride, everybody was having a good time, and everybody knew it was special. The criticism got pretty intense, but it really wasn't valid.

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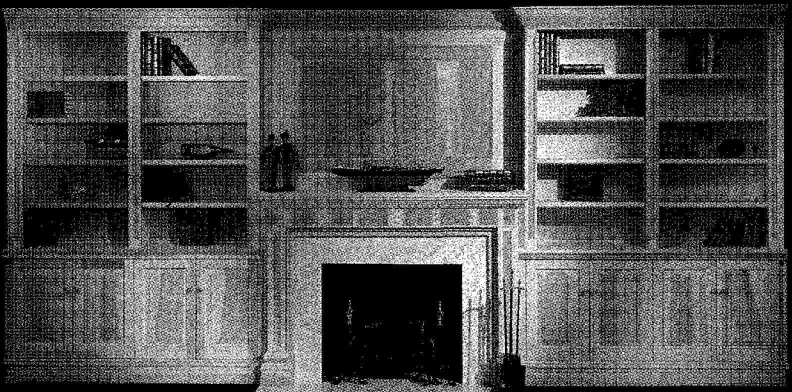

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A.D.: *You also faced intense criticism over* The Capeman. *Were you surprised at the level of vitriol?*

P.S.: Yeah, I was. [*Pauses.*] There's one thing about it that bothers me. I was widely quoted as saying, "I couldn't care less about Broadway; I'm only doing this for me." I never said it. That quote came out of *Vogue* magazine, and it was picked up in other publications, and then it became a fact, and I never said it. I think because of that, people [in the Broadway community] thought I had a real attitude—like I was something incredible, and you're all supposed to acknowledge me. I didn't feel, *Oh, I should be unbelievably grateful to be here,* or *I should feel far superior*—I had neither of those attitudes. I was trying hard. I know I didn't come from that tradition, but I didn't know you had to. I was just working my ass off with people I was crazy about. Then it got beat up. I didn't read most of it. I knew it was bad—why should I get hurt? Actually, I thought [*The Capeman*] was very good. It was flawed, but I was proud of it.

> "It's much more fun if it's a hit. *Capeman* was a very rich experience, but it wasn't *fun.*"

A.D.: *Are you ever surprised at how powerfully people still feel about songs that you wrote decades ago, like "The Sound of Silence" or "Bridge Over Troubled Water"?*

P.S.: I was 21 years old when I wrote "The Sound of Silence," and I must say I'm just amazed that it's lasted all this time. "Bridge Over Troubled Water" was the most mature of that work. It came so fast, and when it was done, I said, "Where did that come from? It doesn't seem like me." And then I gave it to Artie to sing, and for decades it *really* didn't seem like me. [*Laughs.*] So first it seemed beyond what I was capable of doing, and then it was Artie's signature song, so I couldn't really identify with it. Really, there were two great versions of that song: Artie's and Aretha's. I imagined Aretha's when I wrote it—I heard it as a gospel song. But Artie sang it the white-choirboy way—which was extraordinarily beautiful. But neither of those voices are my voice, so in a way that song drifted out of my hands. On this last tour, I found a way of singing it that felt right, and then I felt like I understood it and it was my song again.

A.D.: *You toured with Dylan last year. What was that like?*

P.S.: Oh, that was fun. I have a lot of affection for him. When I was younger, I was very wary, because I didn't want to be him. He was so good—frankly, I never would have written "The Sound of Silence" had it not been for Bob Dylan. But soon after that, I said, *You can't be that. He's that. You are—we don't know what. But you're not that.*

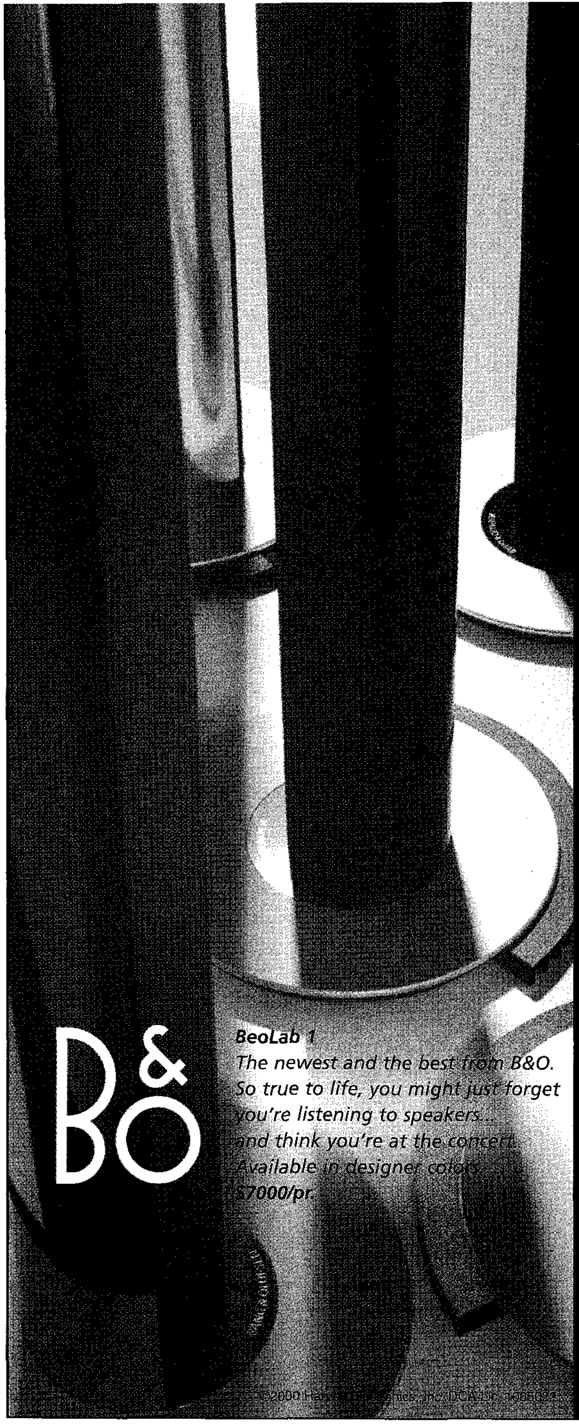
It wasn't just Dylan. Dylan, the Beatles, and the Stones all happened a year and a half to two years before Simon and Garfunkel. I remember thinking, *There's no room to be original here. How do you be—anything?* It seemed like, between them, they had every idea.

A.D.: *Well, you've managed to build up an impressive body of work despite that. How will you pick what to play on your upcoming tour?*

P.S.: Because I'm playing 3,000-seat theaters, I'm guessing that the audience is going to be really familiar with my work, and I don't have to go to the biggest hits. Today we worked out an arrangement on "The Late Great Johnny Ace." Maybe I'll sing [Johnny Ace's hit] "Pledging My Love," and then sing "The Late Great Johnny Ace"—I only did that once or twice ever. "One Man's Ceiling Is Another Man's Floor"—I've never performed that. "Spirit Voices," I only did that once. There'll be at least fifteen songs I didn't play on the Dylan tour—maybe more.

A.D.: *At this stage, how emotionally invested are you in your album's success?*

P.S.: Well, it's much more fun if it's a hit. *The Capeman* was a very rich experience, but it wasn't . . . *fun.* [*Laughs.*] The making, the writing, that was fun. But the rest wasn't. I don't know what it means. It's one of the things I think about all the time: *What does any of this stuff mean?* I remember once standing backstage and talking to Bob. We were thinking of extending the tour, and I said, "I don't know. What actually is the whole point, anyway?" And he said, "This is what we do." And that seems to be it. The easy answer that seems to satisfy is, it's what you do. ■



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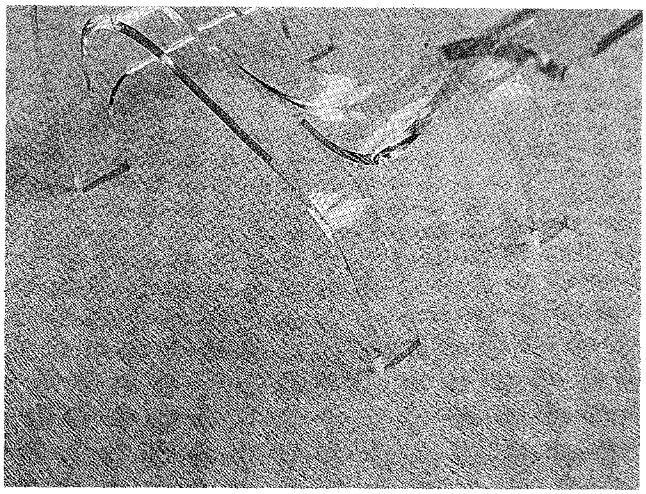

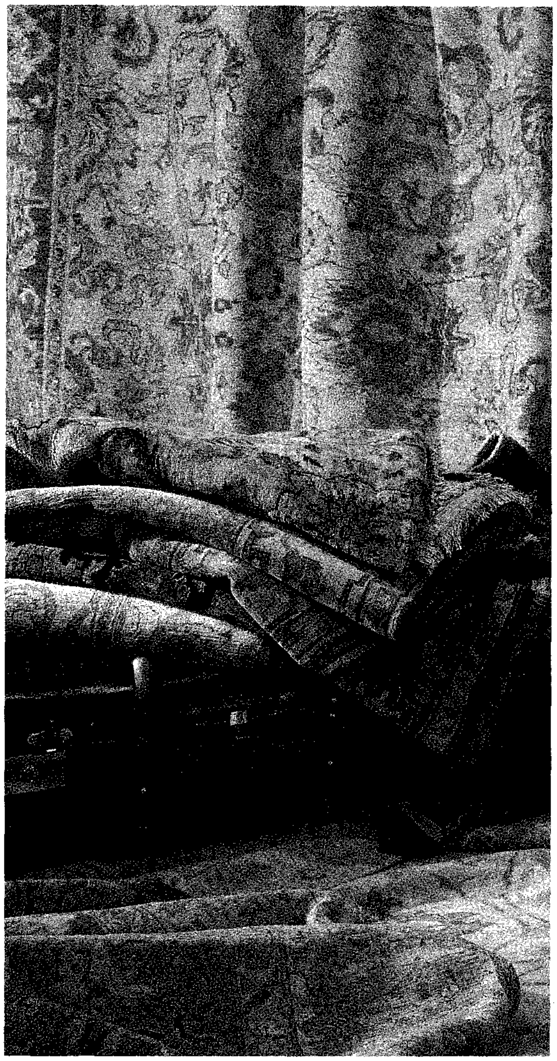

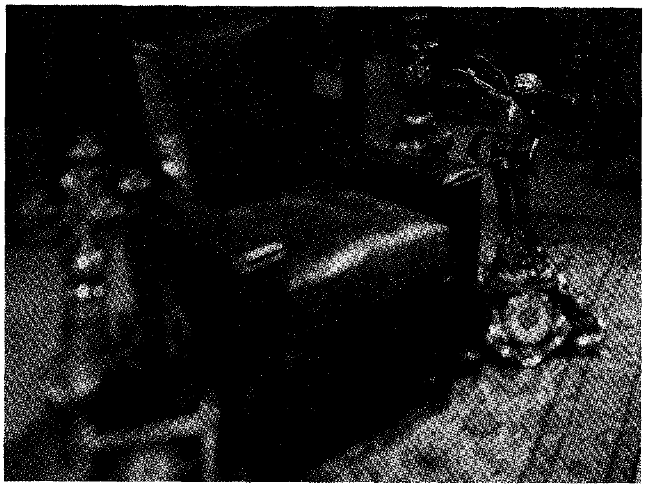

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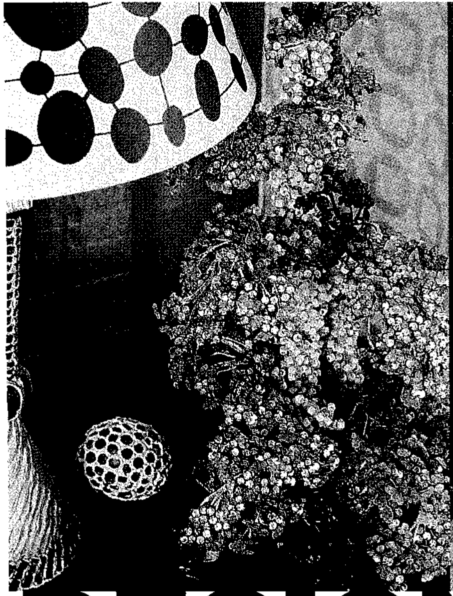
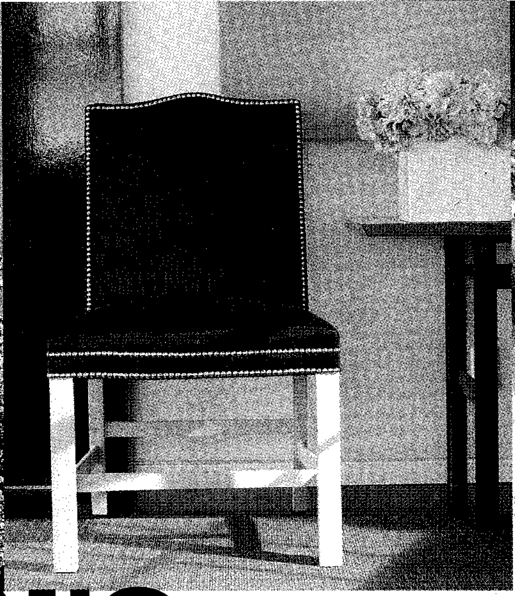



DESIGN'S NEW DRAMA

GET IT STRAIGHT: LESS *WAS* MORE. THE NEW SPIRIT IN DECORATING IS NOT SO ascetic. Nowadays, rising-star decorators like Frank de Biasi, Miles Redd, and Steven Gambrel, as well as inspired do-it-yourselfers like art dealer turned actor Greg Nacozy and photographer Michael James O'Brien, draw inspiration from all over the map (Tangier via Budapest, or Gloria Vanderbilt's living room circa 1968) and colors from all over the spectrum (saffron, Schiaparelli pink, cobalt blue) to create their environments. Just as fashion designers celebrated the return of dressing up this season, decorators are getting in a theatrical mood. For these new romantics, the play's the thing. Drama and impact, rather than chic understatement, are the watchwords. Of course, mixing this way—velvet-covered flea-market finds cohabiting with rare Florence Knoll chairs—takes nerve. Luckily, what it doesn't necessarily take is money. And isn't *that* a relief.

BY **WENDY GOODMAN**

PRODUCED BY **JORDAN SCHAPS**

TEXT BY **ALEXANDRA LANGE**

EDITED BY **MEREDITH KAHN**

Photographs: left, Fernando Bengoechea; center, Pieter Estersohn; right, Simon Watson.

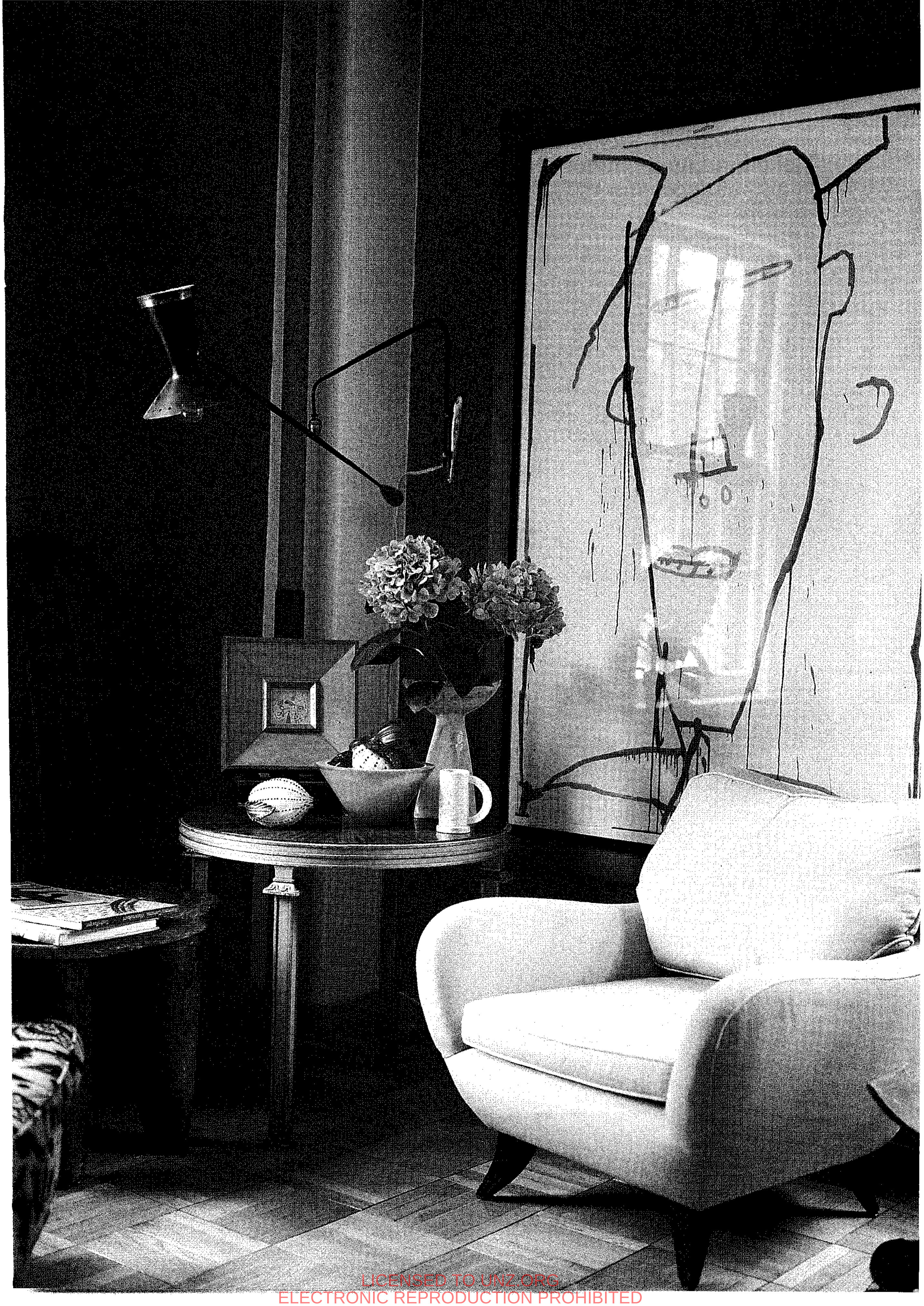
PHOTOGRAPHED BY SIMON WATSON

ANYTHING GOES

THE ONLY FURNISHINGS THAT DON'T HAVE A PLACE IN THIS LUSHLY PAINTED APARTMENT? A MATCHED SET.

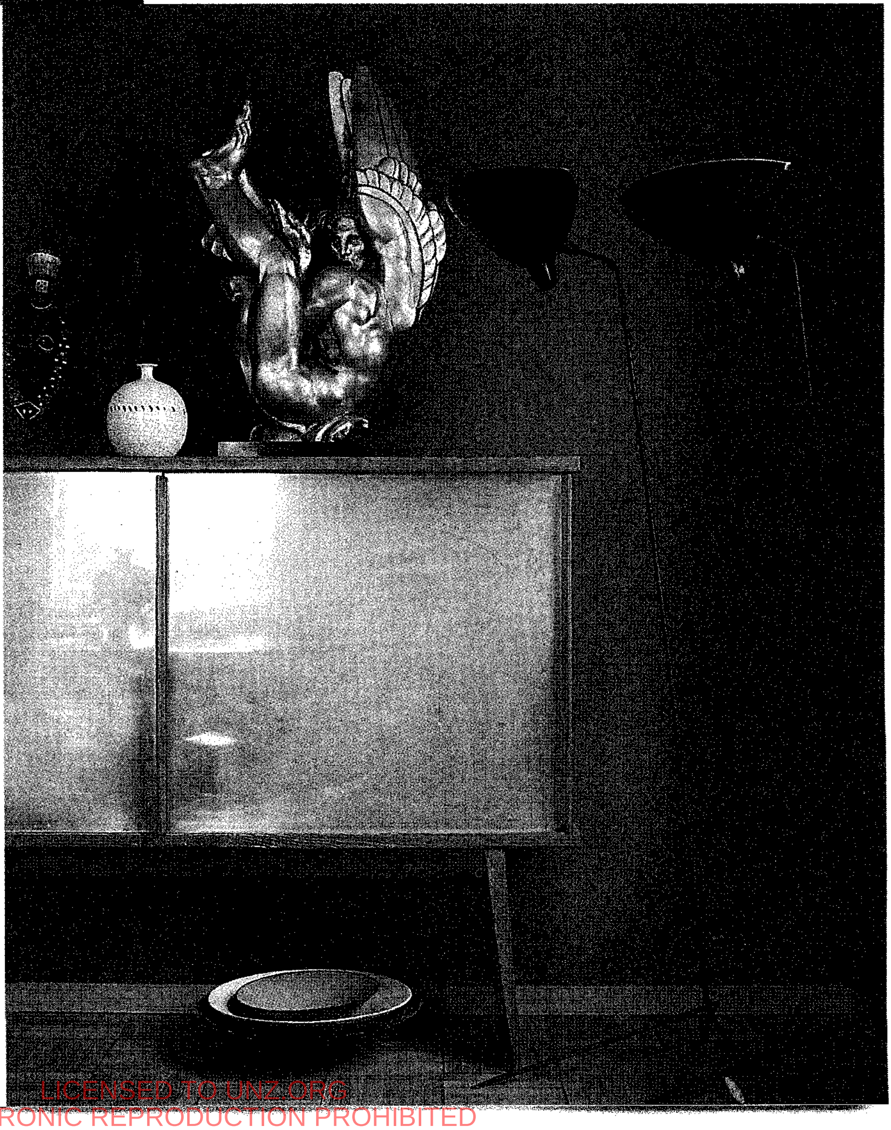
GREG NACOZY'S PHILOSOPHY CAN BE SUMMED UP AS FOLLOWS: "IF I FIND SOMETHING I like, no matter what it is, I never say, 'That's not going to match the rest of my things.' " The richly painted 1,700-square-foot apartment he shares with painter Pascal Yelle can best be described as having an Italo-Franco-African-American vibe, and in the hands of someone less confident, that eclecticism might come off as mere clutter. But Nacozy honed his eye as co-owner of design source Fifty/50, and his furniture is primarily by fine-boned aristocrats like Noguchi, Perriand, and Ponti. Thickly sown amongst all that blue-chip modernism, however, are Nacozy's real finds: Gemlike, vintage Venini vases, collected by his late partner, Mark Isaacson; African masks, 100 of them, bought from dealers in New York and Paris; Yelle's own paintings, mixed in with work by Miró and Degas. Rarely has such a potential embarrassment of riches, literal and visual, been so successfully thrown together. Nacozy's secret? "They are all great pieces, and great stuff *always* works together."

GROUP PROJECT This sunny corner of the living room shows Nacozy's eclectic taste: An anonymous forties Italian biomorphic chair sits next to an ebony-topped table from NK ("the Bloomingdale's of Sweden," he says), lit by a forties French swing-arm lamp. He uses a Zande washerwoman's stool as a side table. A nineties acrylic bowl from Moss holds fifties Italian glass fruit; a delicate Miró etching is framed in heavy gold. The parquet floors have been stripped and refinished with a matte polyurethane. Above: A fraction of Nacozy's vast collection of glass sits on transparent shelves. "I think glass is shown off best when light can go through it and play off things," he says. The vase at left is a Venini signature piece, long featured on the Venetian firm's letterhead; the one at right is also vintage Venini, in the traditional *occhio* (eye) pattern.



THE GANG'S ALL HERE Circling Nacozy's classic Noguchi table is an eccentric family of chairs: from far right, a $24 Ikea seat; a clunky chair from Domestic Furniture, based in Seattle; a bentwood experiment by Nacozy's friend Scott Blair, manufactured by Spinneybeck; a French twenties stool designed by Pierre Le Grain. The enormous James Brown painting dwarfs Nacozy's Brimfield Antique Show discovery, a Degas etching of Mary Cassatt, mounted on a rare forties brass-plated easel. Yelle made the festive paper stars (with scissors and a magic marker) for Nacozy's birthday. Nacozy painted the structural column in the corner white to accent the twenties building's architectural details—the red column in front is actually a steam pipe—and had his radiators sandblasted and sealed at a Staten Island shop.

GOLDEN BOY Nacozy's late partner, Mark Isaacson, installed this Klimt-esque mosaic of Venetian glass tiles in the kitchen by hand. "He spent hours gluing down the tiles," Nacozy remembers. "It's just abstract designs except for the man with a heart of gold—there's a gold tile on his left breast."



UNEARTHLY GLOW Charlotte Perriand originally designed this clean-lined, modular cabinet for the dormitories of a French university—it can be taken apart and packed flat. Here it holds a gilded bronze cast of Donald De Lue's *Icarus.* The two African masks, from Nacozy's collection of 100, stand on stalks similar to those of Serge Mouille's forties metal lamps.

GREG NACOZY

Inspiring space: St. John the Divine; old European cathedrals. And the flea market in Paris, at the Porte de Clignancourt. It goes on and on. Everything man has ever made is probably going to go through that flea market.

Dream house: I grew up in New Orleans, so I vacillate between saying a big old Victorian house with a wraparound two-story porch and an adobe house outside Santa Fe.

Must-have color: Red.

Best texture: Earthy ceramic stuff, like the monumental jar in the apartment. Even without touching it, you feel it.

Design hate: When people furnish places in a way they think they are supposed to: the matching sofa, love seat, and lounge chair with two end tables and a coffee table. They haven't ever figured out what they actually *like.*

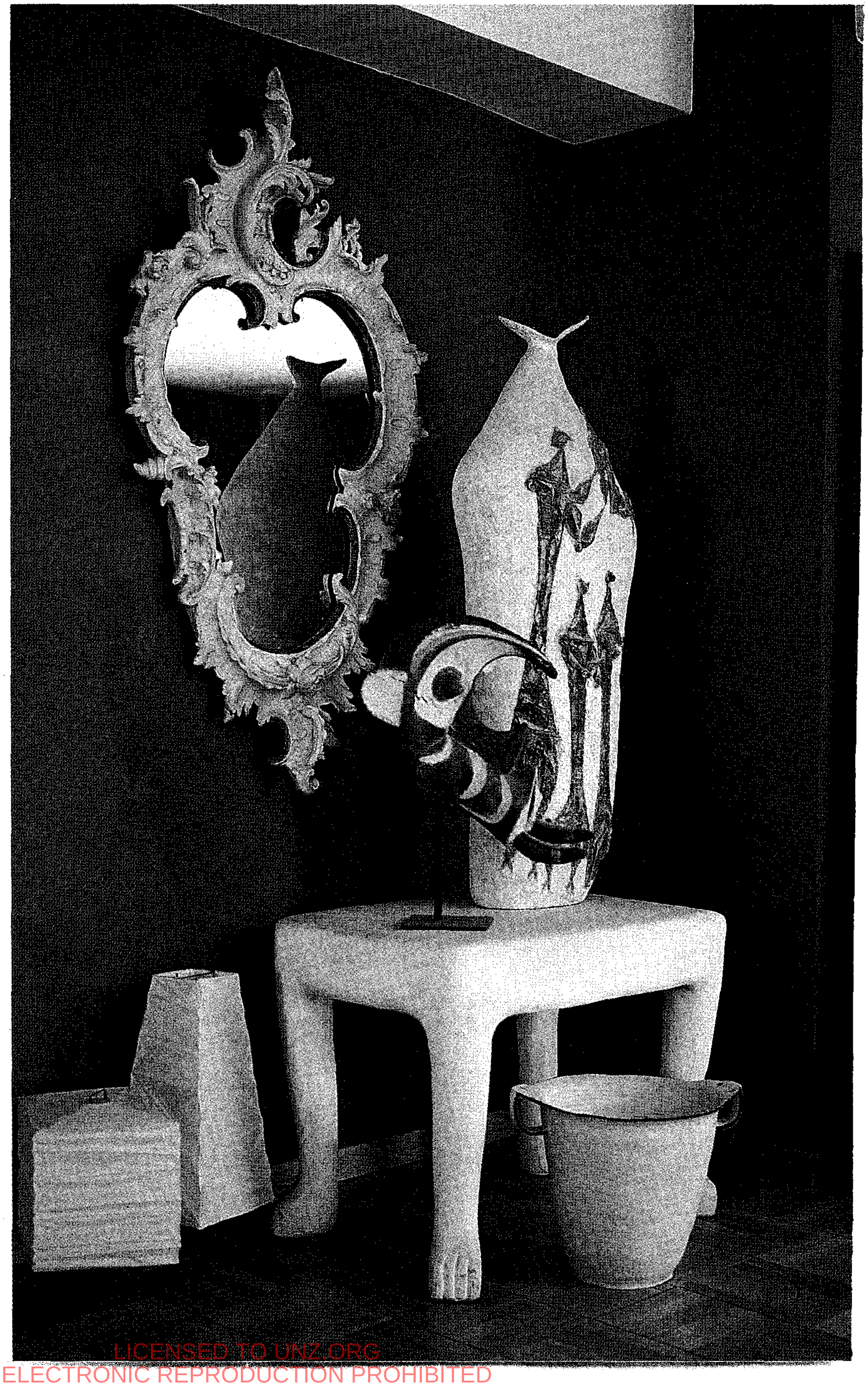
Design like: At Moss, these French paper trash cans in bright colors, in a free-form design. You could never use them as trash cans, though; they'd just disintegrate.

Preferred shopping: Moss and Ikea. I have a lot of Ikea stuff. Next to the bed, there are little plastic chairs, kids' chairs, and they cost twelve bucks apiece. I think that has something to do with my white-trash roots: I love a bargain.

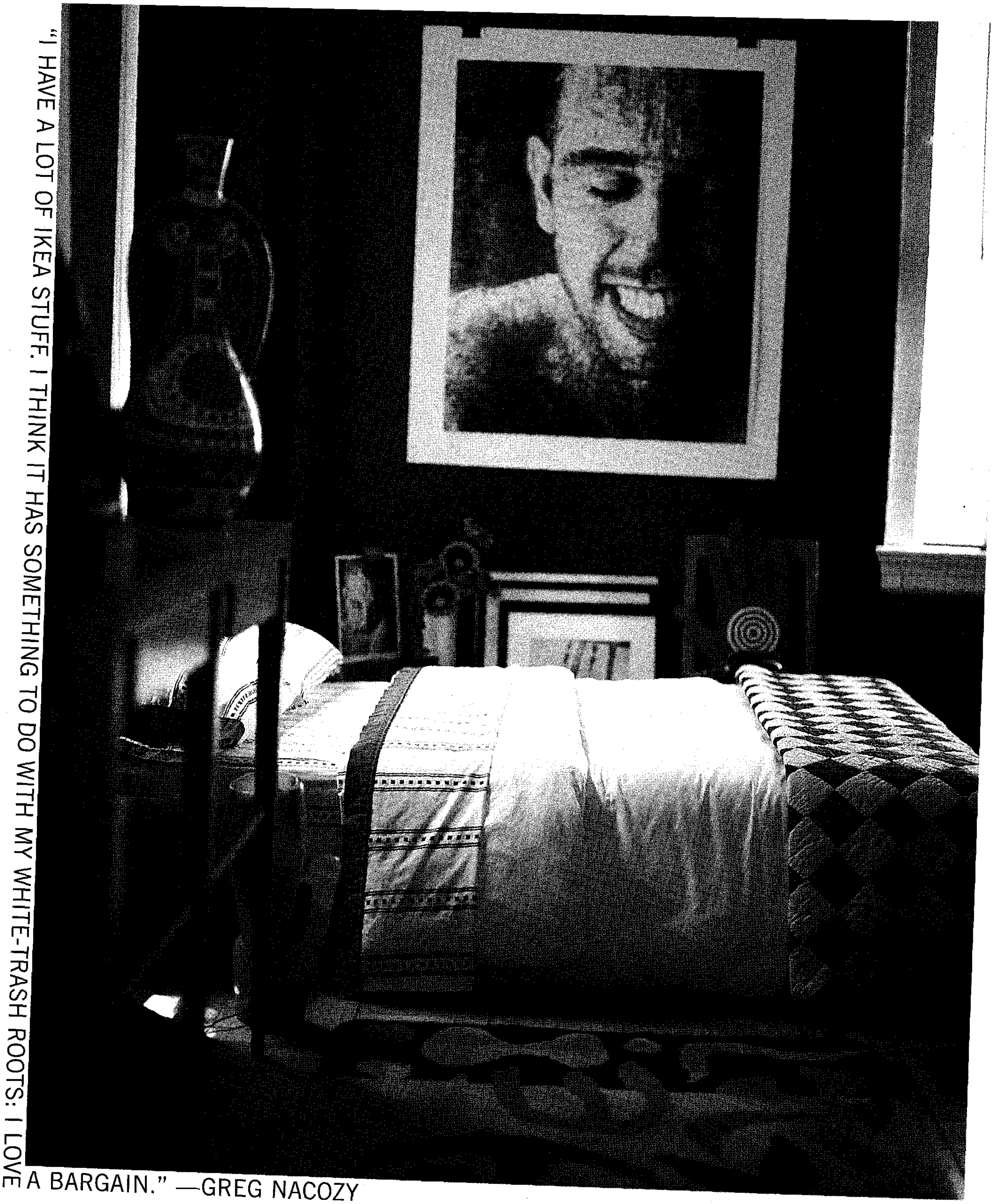
Splurge: Traveling.

Refuge: The ocean. Pascal and I just bought a little cottage in Greenport on the water.

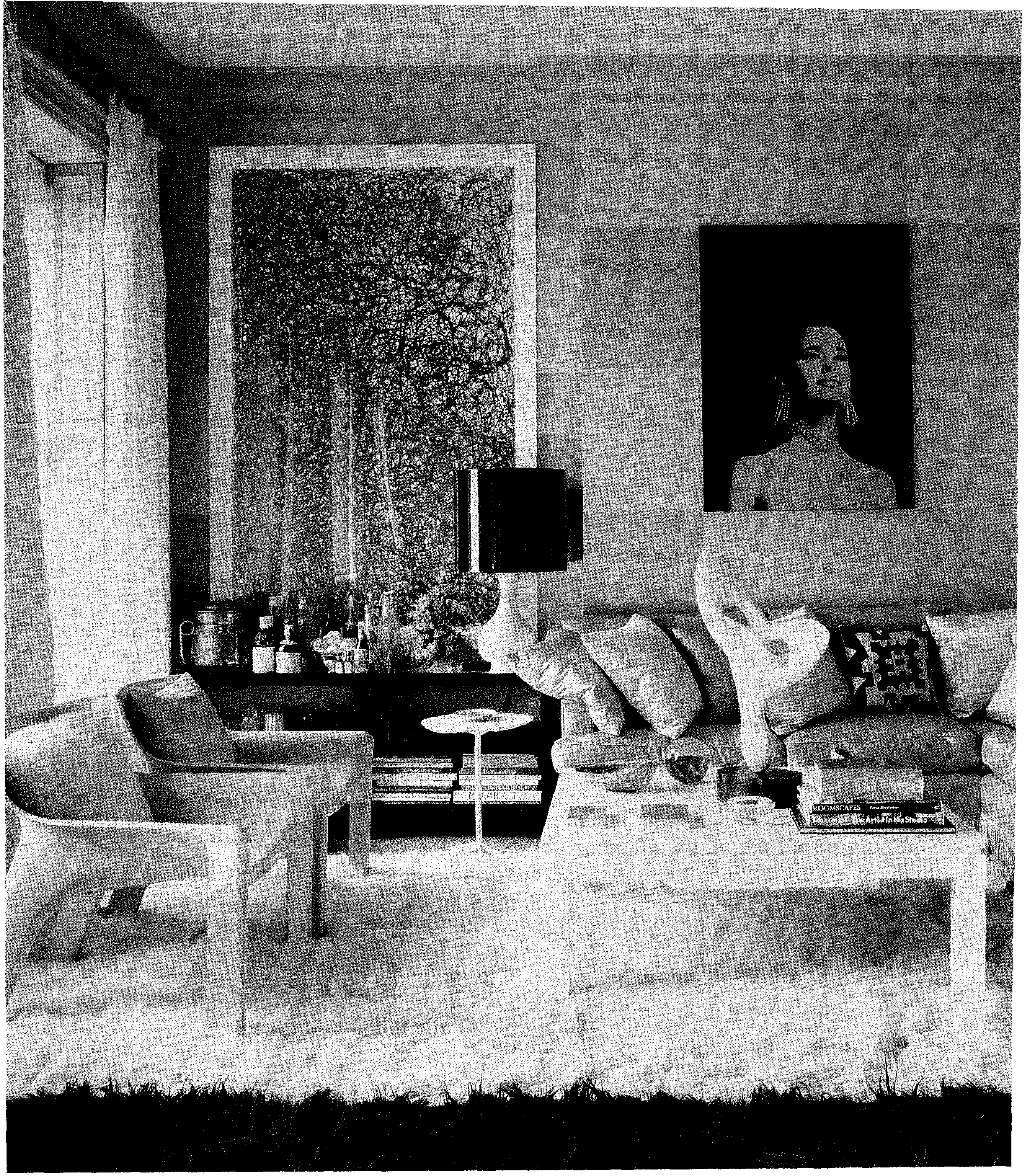
BEST FEET FORWARD Despite his love of sharp-edged furniture, Nacozy fell for this over-the-top Italian plaster mirror at a flea market. He's added it to his multigenerational collection of white ceramics: a John Dickinson footed plaster table ("The feet are like Gumby's, very simple and cartoony," he says); an enormous Italian figured urn; a wooden, ocher-rimmed headdress from the Ibu tribe of West Africa. The clay bucket is by Bruno Gambone, the lesser-known son of the great Italian ceramist Guido. The man-size mirror leaning against the far wall has individual metal leaves painstakingly welded to the frame; Nacozy found it at a market in Arezzo, Italy—it cost more to ship than to buy. The paper-shaded Akari lamps are available from the Isamu Noguchi Garden Museum in Long Island City, Queens.



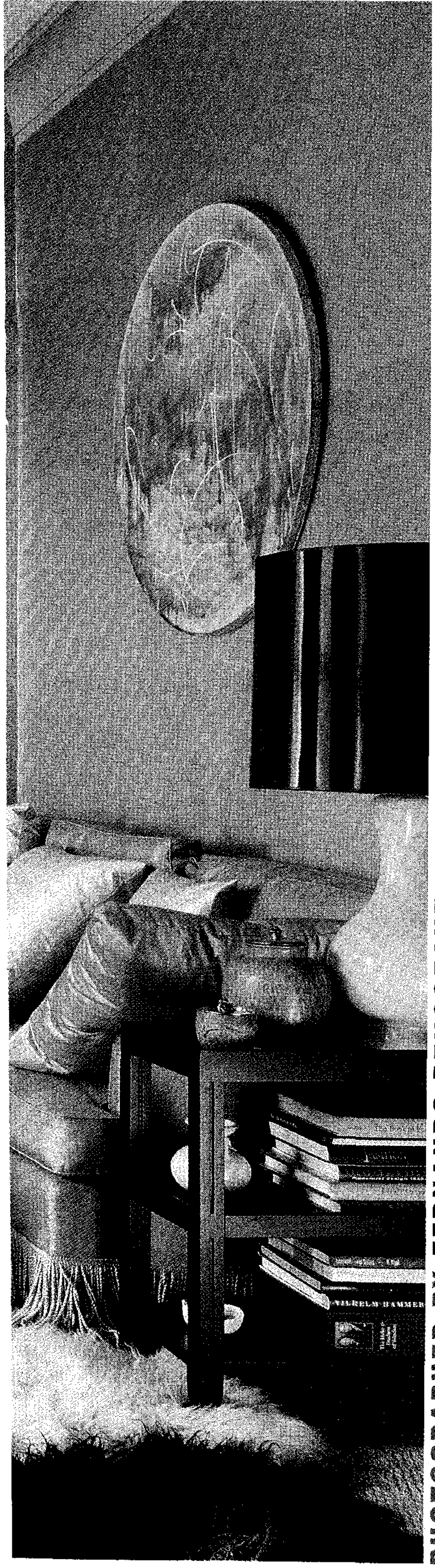
"I HAVE A LOT OF IKEA STUFF. I THINK IT HAS SOMETHING TO DO WITH MY WHITE-TRASH ROOTS: I LOVE A BARGAIN." —GREG NACOZY



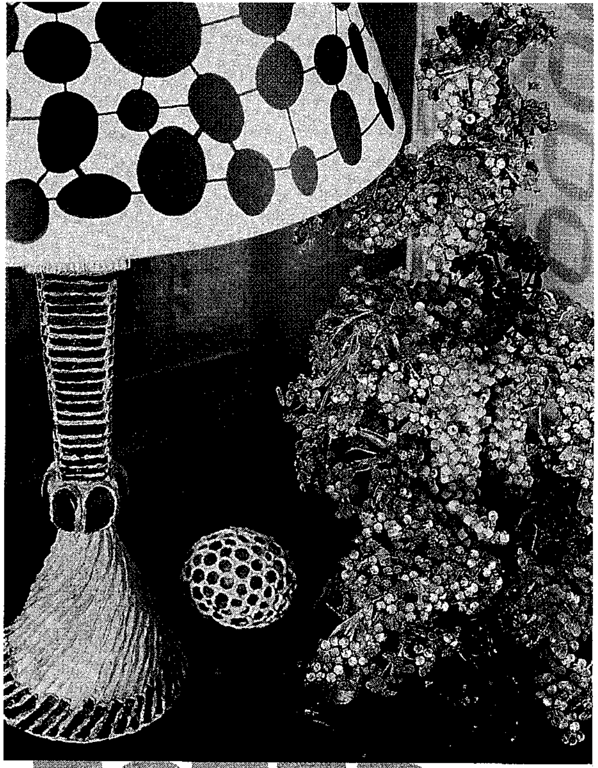
HIS BLUE PERIOD A *self-portrait* by Yelle hangs on the back wall of the guest bedroom; a *smaller* black-and-white drawing of his sits in the corner. The couple picked *cobalt* blue after painting the living room red and the front hallway yellow. Nacozy found the American quilt at an antique store in High Falls, N.Y., *the* Calderesque rug at a flea market. The wood hand with a bull's-eye is a *recent* work by sculptor Sidney Geist. The red-and-white womanly vase is by Italian potter Giovanni De Simone; Nacozy bought it at his Sicilian studio.



METAL HEADS **Frank** De Biasi designed the gold silk-shantung banquette; Meyer diluted its brassiness with icy silk-satin throw pillows. "The gray plastic Vico Magistretti chairs are unbelievably comfortable," De Biasi says. A white marble Antoine Poncet sculpture (once owned by Bubbles Rothermere) holds down the Karl Springer alligator-stamped-vinyl coffee table, a steal from the Irvington Institute Thrift Shop. The square-in-circle motif of the Meyer-designed curtain fabric (available in pj's and boxer shorts) picks up the geometries of the couple's art collection: Scavullo's Gloria Vanderbilt portrait and a stormy Elliott Puckette from the Paul Kasmin Gallery hang over the sofa; a scrawly Mark Sheinkman from Morris Healy is displayed behind the bar.



PHOTOGRAPHED BY FERNANDO BENGOECHEA



ICE SCULPTURES Gene Meyer drew with a marker directly onto this paper shade, mounted over their prized Line Vautrin lamp base. Like the palm-size egg next to it, the lamp is made of blue mirrors and resin. The Misia Sert crystal tree, embedded in a chunk of black glass, partners up with two palms and a willow, also by Sert, in the living room. "I love the fantasy of it," says Meyer. "It's like the icy snow scene in some beautiful ballet."

REFLECTED GLORIA

MISS VANDERBILT IS THE MUSE FOR AN INTERIOR AS DRESSED-UP AS AN EVENING GOWN.

TO THE UNINITIATED, THE NAME GLORIA VANDERBILT AS HOME-DESIGN MUSE MIGHT call to mind designer jeans and that stitched white swan. But let Gene Meyer, a fashion designer himself, educate you. "In the 1960s, she used American quilts to cover the walls of her New York apartment, and put quilts on the floors and polyurethaned them," he says. "She made collages of cut paper and fabrics like gingham, and had them in these big gold frames all over the apartment." Francesco Scavullo's G.V. portrait—and Vanderbilt's more-is-more aesthetic—reigns over the Upper East Side brownstone floor-through that's home to Meyer and interior designer Frank de Biasi, providing the inspiration for both their metallic living room and their layered, patterned, and decoupaged bedroom. For three years, the duo has been in an almost constant state of acquisition, adding textures, colors, and *objets,* ignoring the old adage that once you're fully dressed, you should take one item off. "Everything we've tried, we've been able to use," says De Biasi (head of interior design at Peter Marino Architect): a monumental, super-dressy gold couch; Japanese wrapping paper on a wall; a shelf swathed with red velvet; and lampshades, pillows, and floor-to-ceiling curtains made of Meyer's own mod fabrics. "My last apartment had straw on the walls, and I wanted to get away from a beige feeling," De Biasi says. "I think we accomplished that."

FRANK DE BIASI AND GENE MEYER

DE BIASI:

Inspirations: **In my work, I do Japanese, Chinese, modern, 1970, 1930, 1890. Our apartment is a way for me to pick and choose and experiment. I try to look to the past and find something new.**

Best texture: **Combinations like the smooth, shiny silk of the banquette mixed with the thick wool of the flokati.**

Design hate: **Chenille. The old blankets in hotels with poodles, those I love. I hate the new chenille that's just beige. Yuck.**

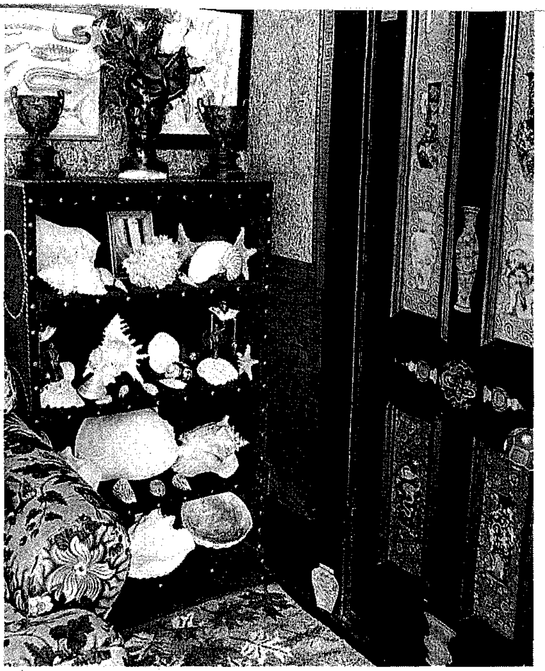
Favorite element of the apartment: **It's really well lit for a party, for nighttime entertaining. It's an evening apartment.**

MEYER:

Inspiring space: **Every room Pauline de Rothschild did. She had a sense of the placement of things. And I always loved Gloria Vanderbilt's interiors—everything was a complete statement.**

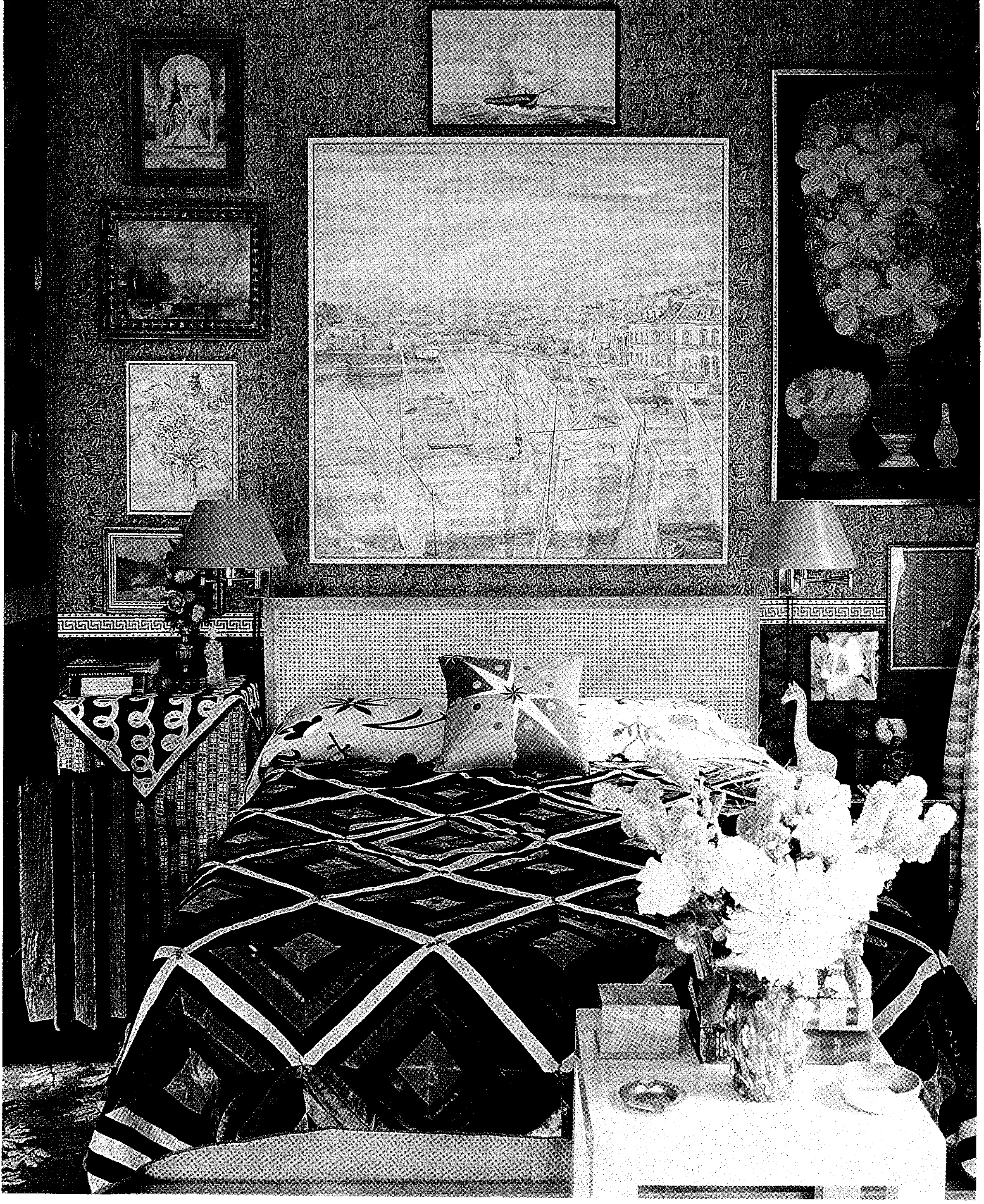
Must-have color: **I love every color. There's the right spot for every color you like.**

Splurge: **Old fabric. There was a fabric designer named Josef Frank from the forties, and we have found his fabric that they have reissued. It's a huge-scale tropical thing that is just abstract enough, and the colors are gorgeous.**



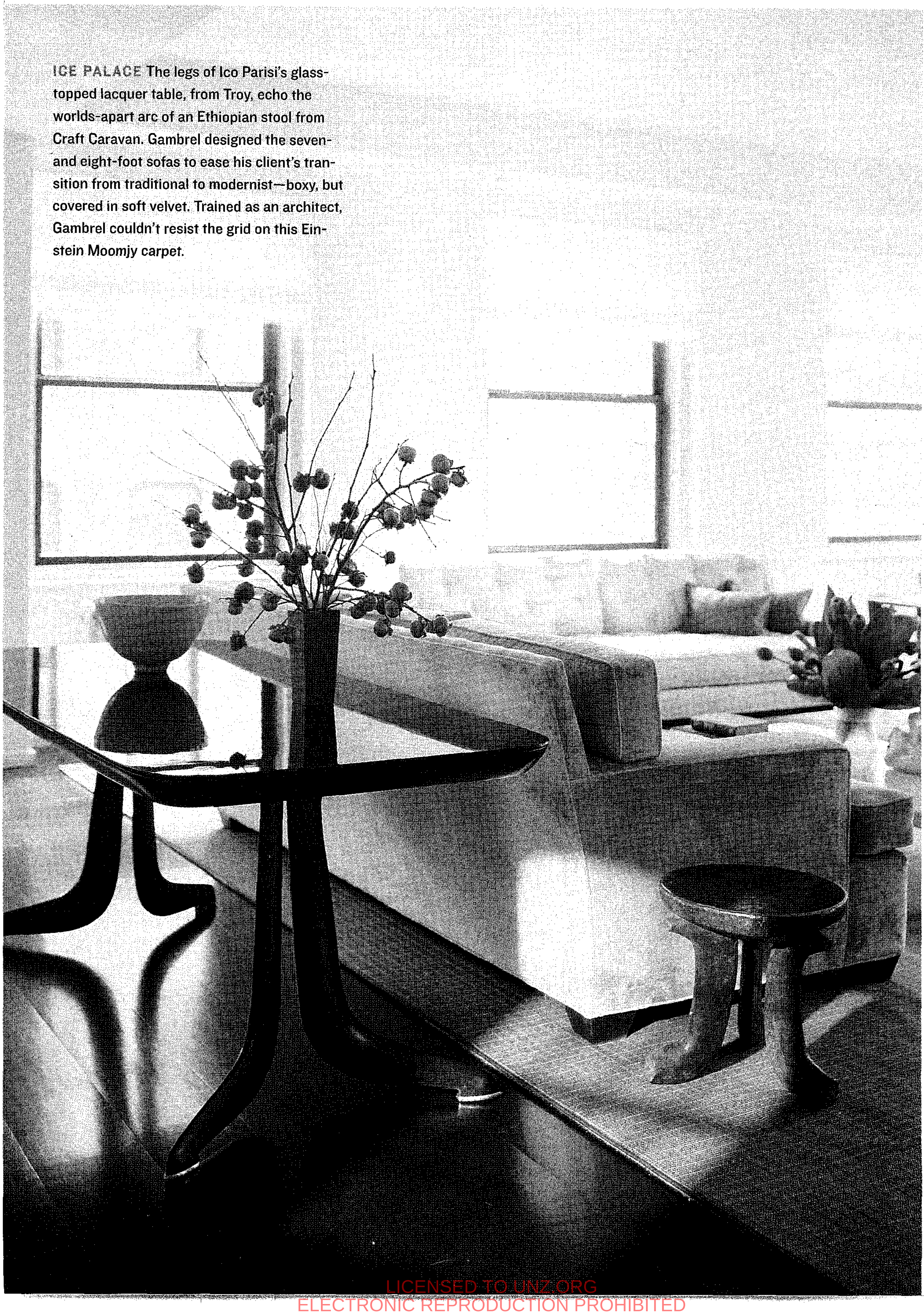
SHELL GAME Left: Inspired by Renaissance *cabinets de curiosités*, De Biasi tacked red velvet to a bookshelf, while Meyer cut out and colored prints of Chinese vases, purchased at Argosy, to create a collage effect on their bedroom door. The leaf-patterned wool rug is from Americana dealer Laura Fisher. Below: Insect-like brass library lamps from Ann-Morris illuminate the couple's huge collection of art-history books. The eighteenth-century Gustavian chairs, found at a Stockholm antique store, originally had brilliant-red seats, but De Biasi dyed them darker. The muse presiding here is no ancient stone goddess but a ceramic piece by contemporary British artist Oriel Harwood.

"THERE'S THE RIGHT SPOT FOR EVERY COLOR YOU LIKE." —GENE MEYER



PILING IT ON In the bedroom, the layering process began with the Indian fabric on the walls, affixed right-side-in to mute the pattern. Next, they hung turquoise metallic Japanese wrapping paper from Pearl Paint on the wainscoting. The velvet patchwork quilt, purchased at Laura Fisher, is nineteenth-century American, while the sheets and throw pillow are Meyer's own designs. A shipshape Robert Greene painting, center, anchors the Jean-Michel Frank–style bed, designed by De Biasi; it's the only holdover from his formerly beige life.

ICE PALACE The legs of Ico Parisi's glass-topped lacquer table, from Troy, echo the worlds-apart arc of an Ethiopian stool from Craft Caravan. Gambrel designed the seven- and eight-foot sofas to ease his client's transition from traditional to modernist—boxy, but covered in soft velvet. Trained as an architect, Gambrel couldn't resist the grid on this Einstein Moomjy carpet.



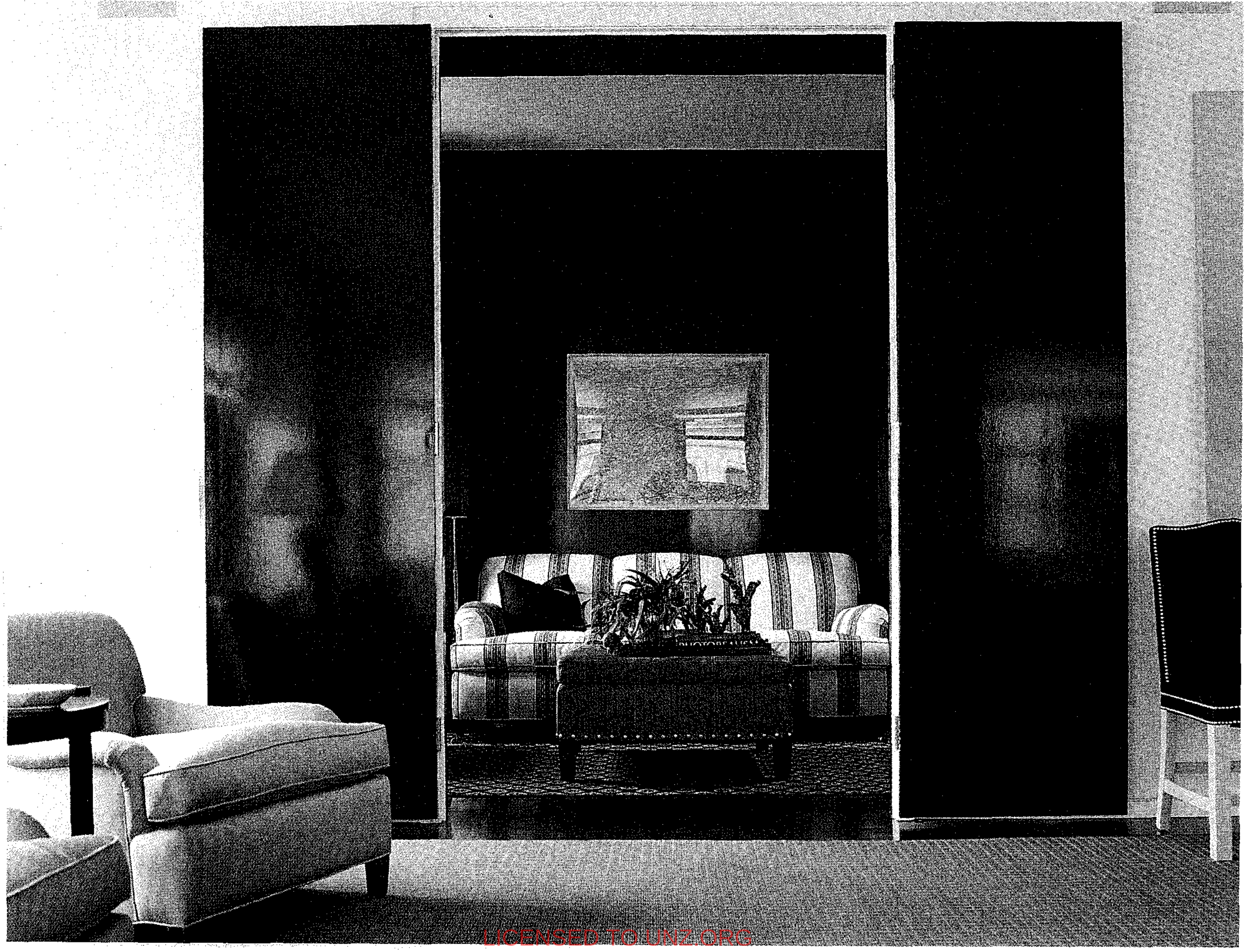
PHOTOGRAPHED BY PIETER ESTERSOHN

LACQUERED UP The walls and doors of the library are glossed with eight coats of blue-black Schreuder paint (Martha Stewart's favorite); the glossy floor is ebonized mahogany. "The color really enforced the intimacy of the space," Gambrel says, "and you can watch the changing light on the walls, especially toward sunset." He covered the custom-made ottoman in an orange leather; Clarence House's Izmir silk gives the sedate armchair, also his design, a pearly sheen.

SOME NEW YORKERS GROW UP BY MOVING UPTOWN, OTHERS BY TRADING IKEA FOR antiques. One of designer Steven Gambrel's clients, a bachelor banker, celebrated his maturity by abandoning the Upper East Side for TriBeCa. But he brought a decidedly Park Avenue gloss to his new downtown space: lacquered walls, platinum velvet, and ebonized mahogany. "One of the ideas of the apartment was the way materials reflected light," says Gambrel, of S. R. Gambrel, Inc. He picked fabrics and finishes for maximum luminosity—horsehair, glass, stainless steel, and silk—and kept all of the furniture low so as not to obscure any of the 2,300-square-foot loft's views. Most of the glow comes from the immaculate paint job—a labor-intensive process that gave the apartment old-world richness without detracting from the client's masculine, pared-down aesthetic. And to create the maximum number of highlights, Gambrel chose twentieth-century furniture with sinuous lines. "I wanted to make sure the items we chose were user-friendly," he says. "They had to have curve appeal." After all, no bachelor wants a frigid pad.

CITY SLICKER

PARK AVENUE POLISH MAKES A MOVE DOWNTOWN, IN A LUMINOUS TRIBECA LOFT.



STEVEN GAMBREL

Inspiring space: The lobby of the Credit Suisse building on Madison and Park. It's this very beautiful, tall, 1930s-designed lobby with great fittings. The Planet Room of the Ministry of Aviation in Rome, at the Palazzo Aereonautica. Again, it's a fantastic 1930s space: There's a lot of polished wood, beautifully carved, very simple, and very flat frescoed walls. I like the contrast between the matte walls, the polished woodwork, and the tall doors.

Favorite details: Tall pairs of doors, like the ones I built in this library. They separate two spaces but keep them in relationship to one another. I like the threshold they create. Also, they frame the view.

Must-have color: Platinum. It can be used as both a warm color and a cooler color. That ambiguity is exciting.

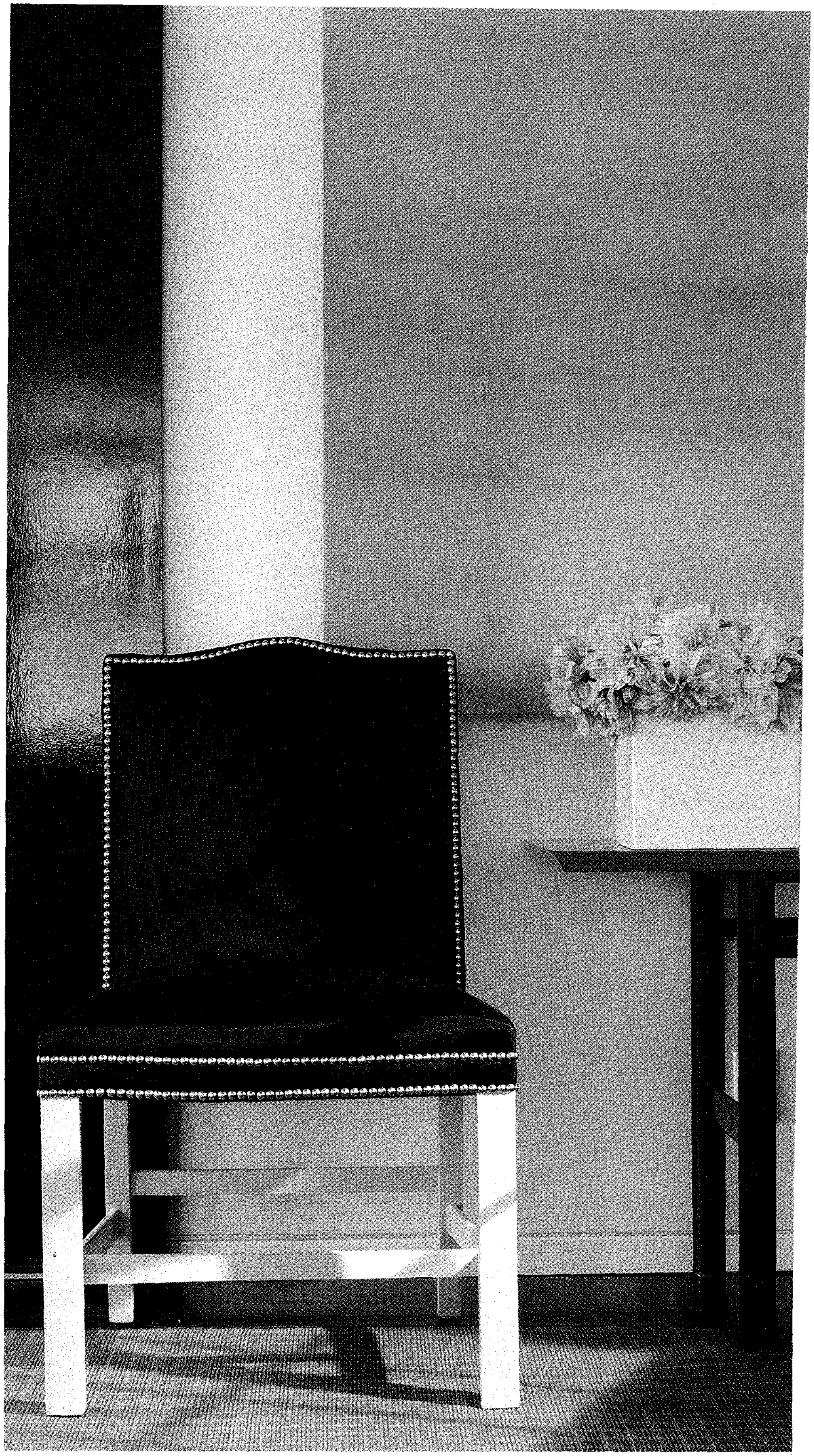
Best texture: Suede, because it absorbs light. But I would use it sparingly, perhaps on the seats of chairs.

Design hate: The seventies. I hate that modern seventies plastic furniture.

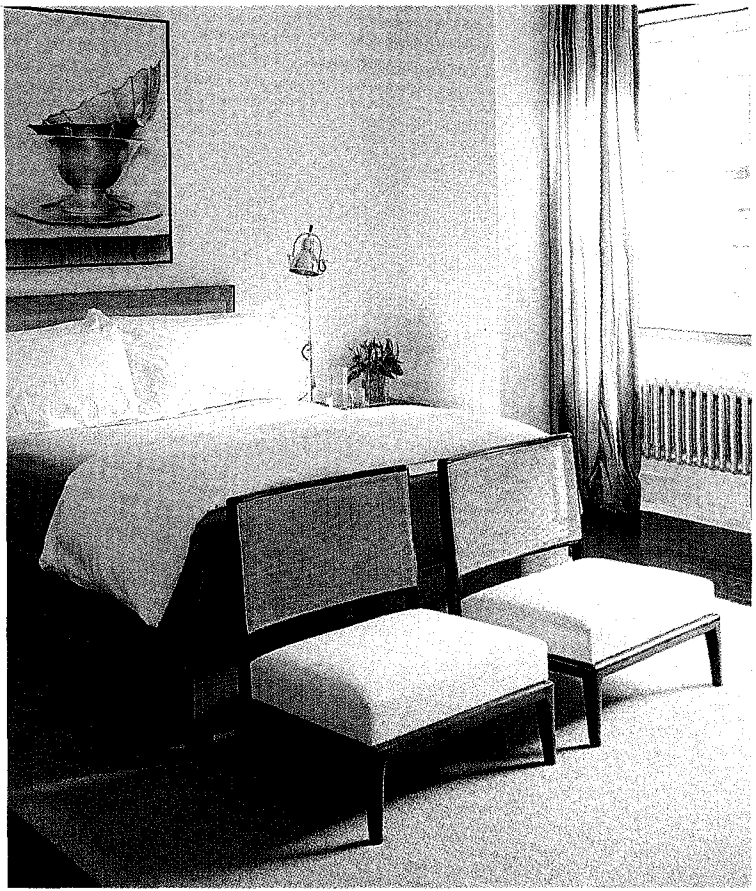
Design like: The combination of spare interiors and antiques, or antiques used in graphic ways.

Preferred shopping: Donzella and Aero. They have a great eye in terms of the combination of things they carry and the materials they use.

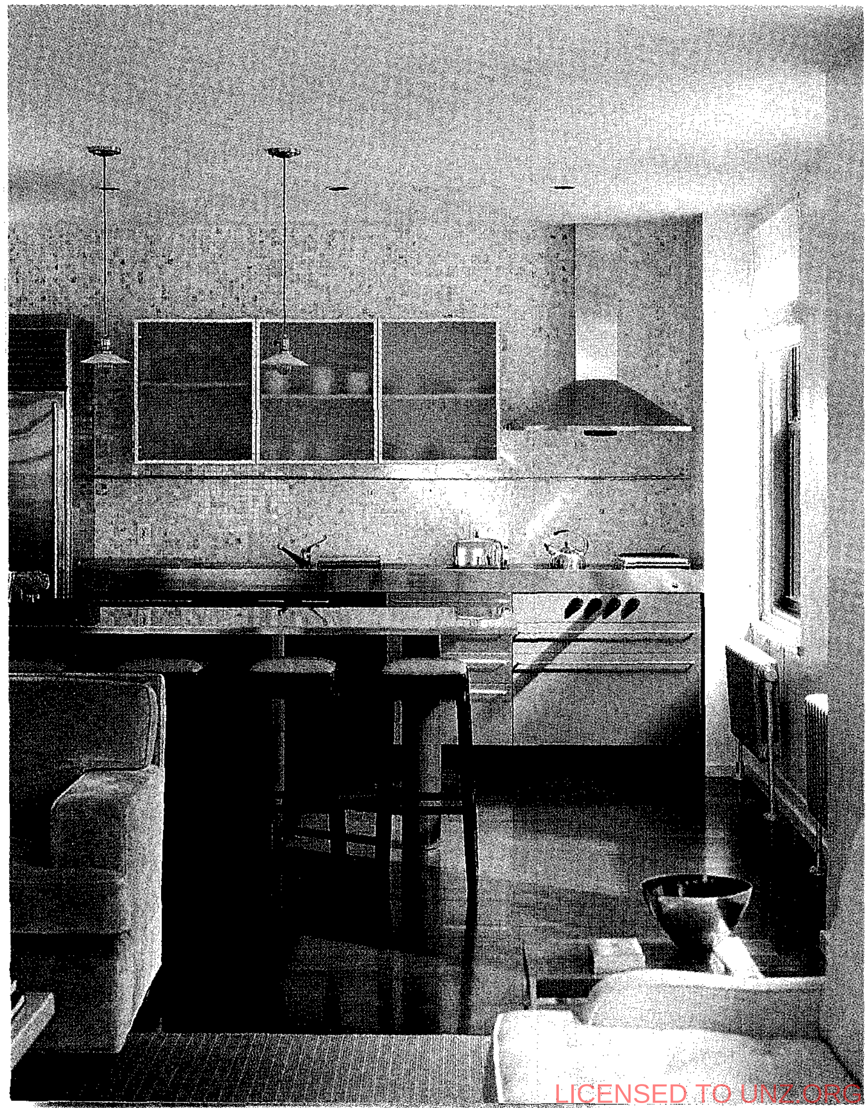
Movie with the best interiors: *Indiscreet*, with Cary Grant and Ingrid Bergman. The décor is all modern Georgian, which makes the transition from traditional interior to modern space.



ALL THE RIGHT ANGLES Gambrel revamped this vintage chair from his client's uptown apartment, replacing brown suede with indigo horsehair and lacquering the mahogany legs platinum. The horsehair's soft glow bridges the gap between the glossy black library doors and the oceanic Angelina Nasso painting from the Silverstein Gallery. The Edward Wormley table, found at Donzella, also has lacquered wooden legs but in basic black.



> "I LOVE THE COMBINATION OF SPARE INTERIORS AND ANTIQUES, OR ANTIQUES USED IN GRAPHIC WAYS."—STEVEN GAMBREL



SLEEPING BEAUTY Even in the bedroom, Gambrel couldn't resist the sheen of greenish-silver paint and sheer silk curtains. He designed the bed, made of limed ash, which has a padded headboard made of ripstop nylon. Gambrel found the caned chairs at Donzella and upholstered them in a textured cotton, soft as the nubbly wool rug from ABC Carpet & Home. His client chose the Jose Picayo photograph at the Robin Rice Gallery for its sun-bleached quality.

SILVER LINING An up-to-the-minute Boffi kitchen is brought down to earth with a wall of Carrara marble tile from Waterworks. The lacquered stools, from Historical Materialism, are covered in wine-proof raincoat fabric, from Clarence House. "I liked the old-fashioned wood stool against the snappy kitchen, mixing the modern spirit with an earlier industrial feeling," Gambrel says, pointing to the Edison-style lights of his own design.

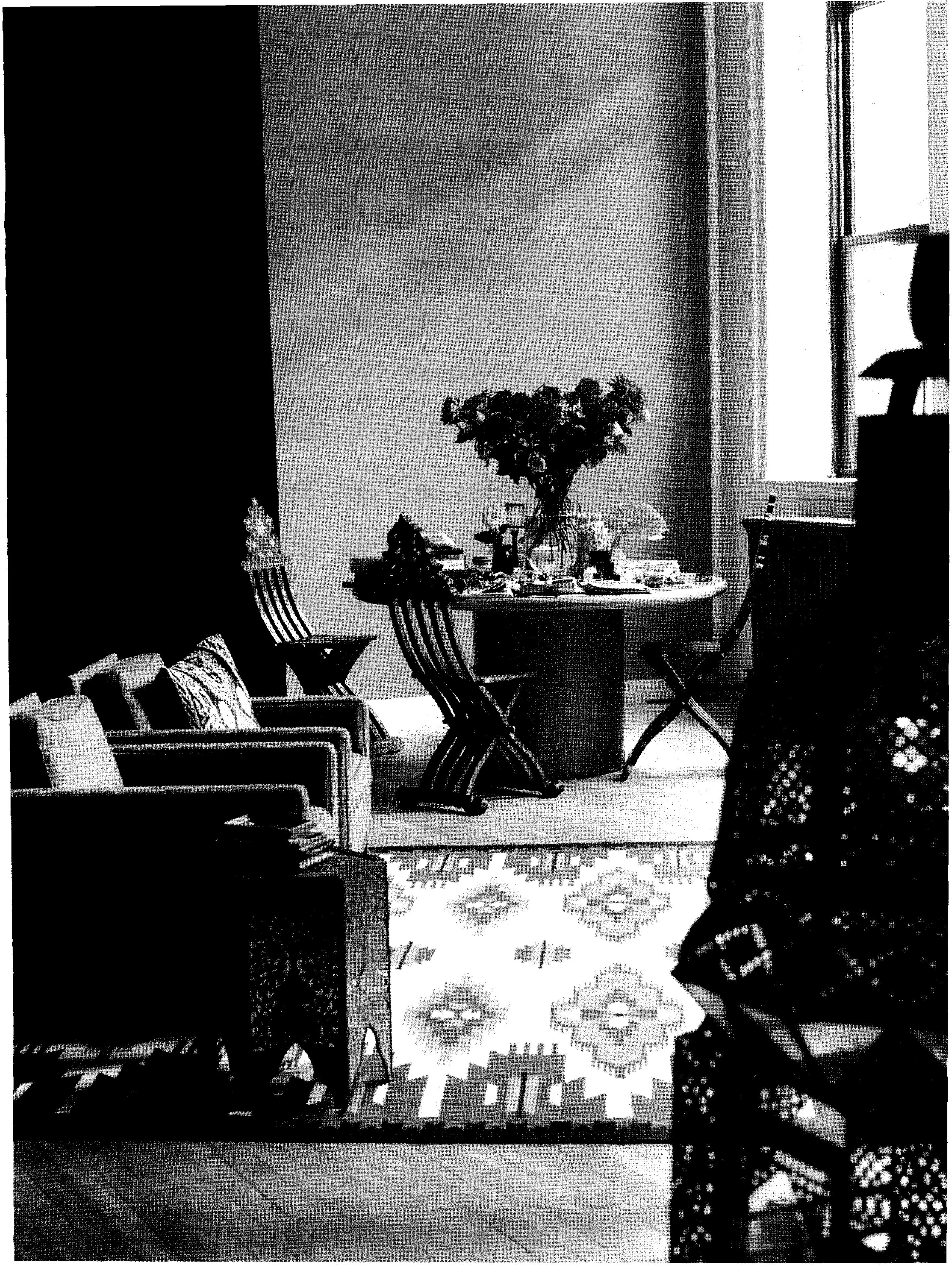
NOW, VOYAGER

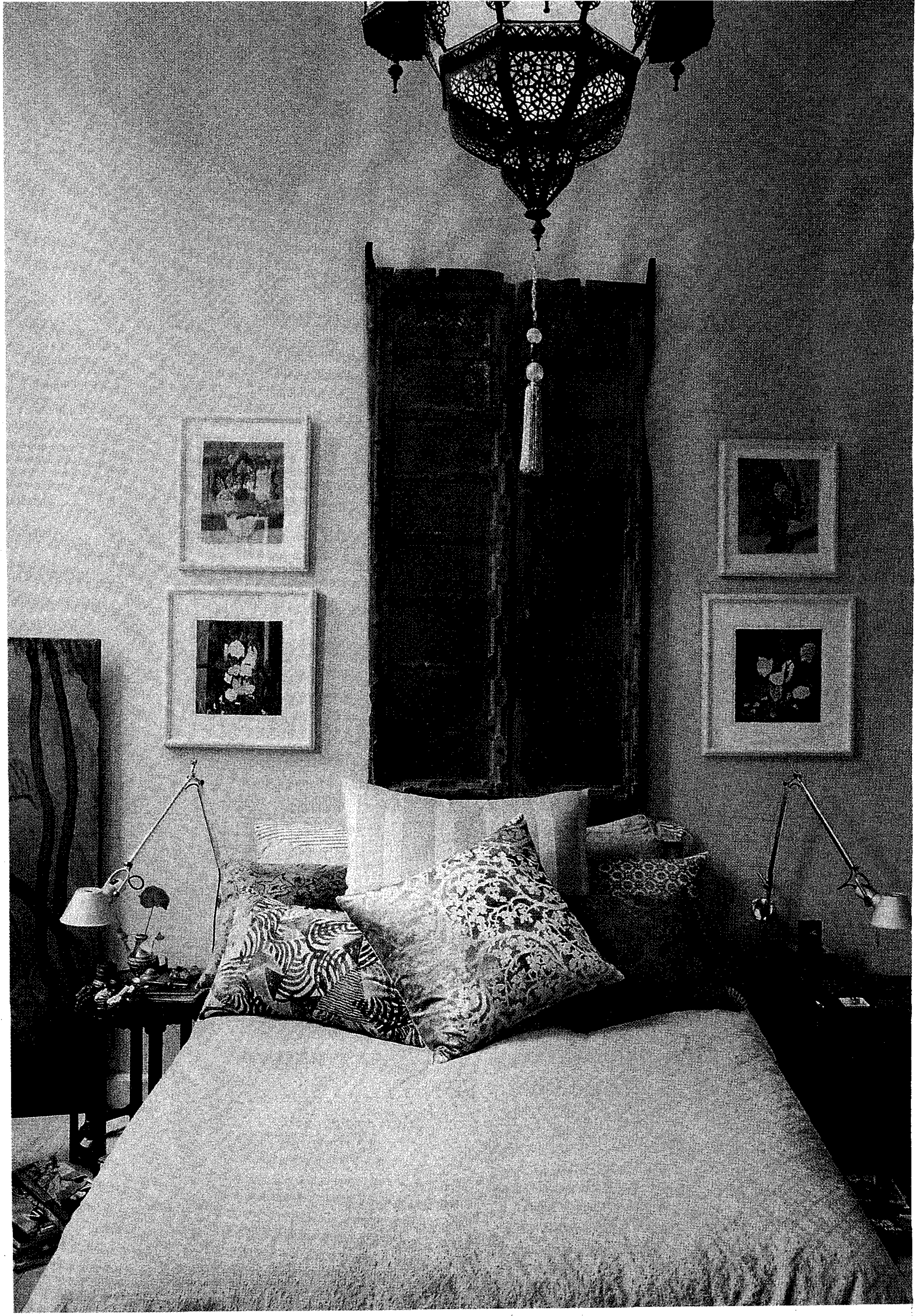
TANGIER, VENICE, AND BUDAPEST MEET IN AN EAST VILLAGE LOFT.

FOUR YEARS AGO, PHOTOGRAPHER MICHAEL JAMES O'BRIEN MET HUNGARIAN-BORN painter Zoltan Gerliczki and went from sharing his 1,200-square-foot East Village loft with his work to being part of a two-artist, two-dog family. The loft, as a result, got a shot of serious drama: O'Brien's longtime love of Morocco and collection of contemporary art met and melded with Zoltan's Eastern European heritage and *faux*-naïf flower paintings. Multi-ethnic objects congregate in corners; rare filigree lanterns cast dazzling patterns across even rarer Florence Knoll chairs; the sunset-colored living room glows as warmly as the amber beads tossed casually on a table. What could have been a decorative stew was rescued with a coup de théâtre: a black velvet curtain running the length of one fourteen-foot wall. "I had this image of these large rooms in very old houses in Italy that have lots of different areas in them," O'Brien says. "I wanted to get that mixture of living and painting and working." Three years ago, O'Brien opened the restaurant Chez Es Saada in the same building with a few of his Morocco-phile pals. Since then, more and more Casbah finds have migrated downstairs—but it's clear that the pair will have no trouble filling in the gaps.

PHOTOGRAPHED BY MICHAEL JAMES O'BRIEN

THE GREAT PUMPKIN The startling orange wall "is ten different colors, mixed and layered and painted and sanded," Michael James O'Brien says. "It took days." While in Budapest, O'Brien and Zoltan commissioned the oversize chocolate-and-crimson kilim. Two Florence Knoll chairs from the 26th Street flea market, in their original upholstery, hold down one end. At the back of the room, O'Brien has clustered a set of inlaid-mother-of-pearl Moroccan chairs around a table he found at the West Side Salvation Army for $180, delivery included. The five-foot lantern in the foreground is a rare Jewish Moroccan piece, the tin sides cut out in Stars of David. "There's so much Moroccan stuff around," O'Brien says, "I try to only buy pieces that are unique." His source—one shared by Yves Saint Laurent and Sao Schlumberger—is the Bazar Tindouf in Tangier.

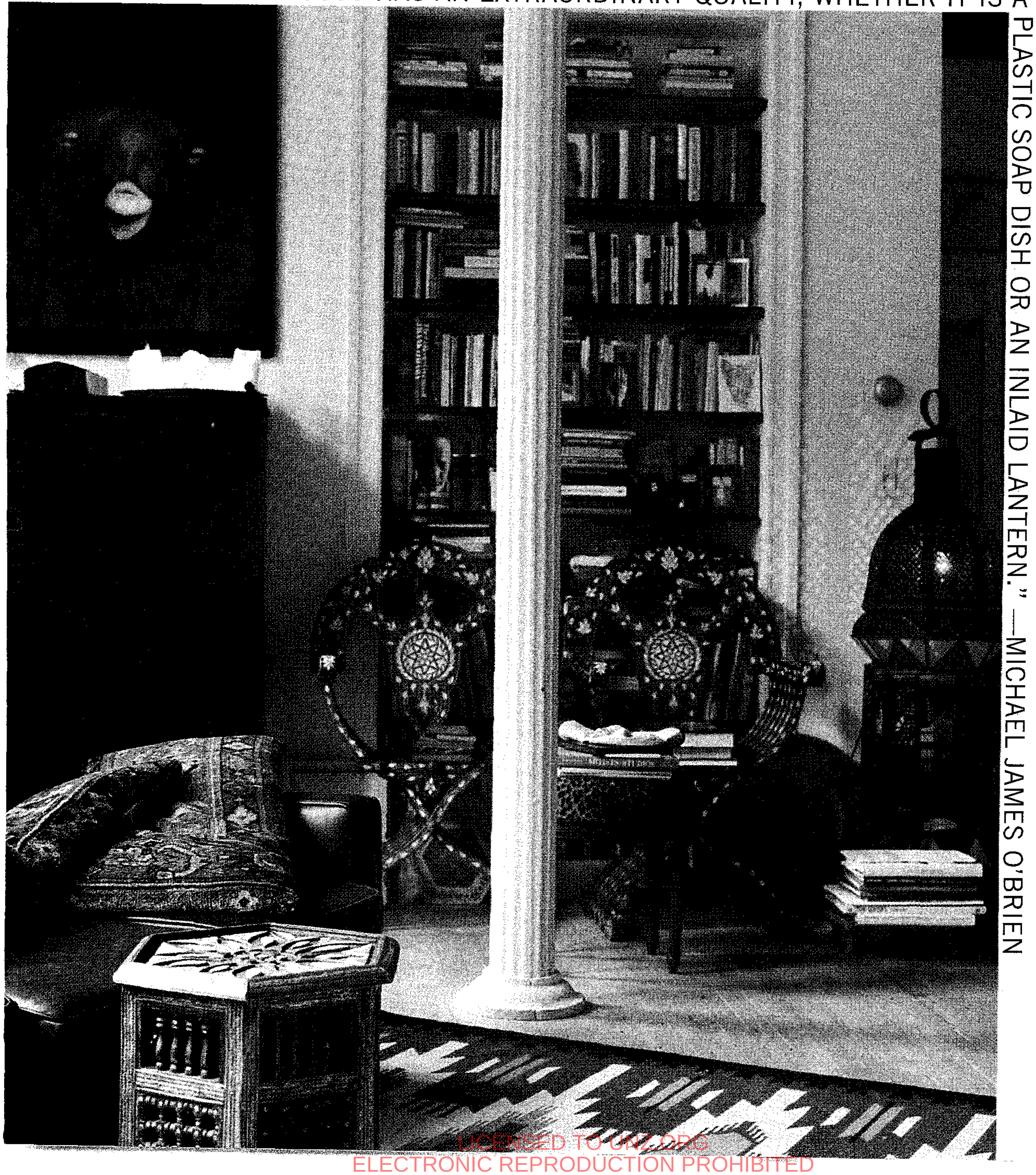




GLOBAL WARMING The Indian doors had been kicking around O'Brien's apartment for years before he fashioned them into a headboard. Four of Zoltan's paintings hang around it. The Ikea bed is covered in linens from Area; the embroidered cushions are Hungarian, from the teens, bought at Anna Antikvitas in Budapest; the velvet ones are Fortuny, bought at Gaggio in Venice. O'Brien is picky about lighting, so when he's not hanging a four-foot Moroccan lantern from the ceiling, he buys Italian: The bedside lamps are Artimede. A Murano-glass tassel, customized by Zoltan, dangles from the lantern.

STATE OF ANDRESS O'Brien uses the far corner of the living room as a reading nook, arranging Syrian mother-of-pearl folding chairs, bought in Tangier, next to shelves he built into the wall. An O'Brien photograph of Ursula Andress, from Matthew Barney's *Cremaster 5*, hangs over a nineteenth-century American dresser, a flea-market find. The leather couch is from Depression Modern.

"EVERYTHING IN MOROCCO HAS AN EXTRAORDINARY QUALITY, WHETHER IT IS A PLASTIC SOAP DISH OR AN INLAID LANTERN." —MICHAEL JAMES O'BRIEN



MICHAEL JAMES O'BRIEN

Inspiring space: The decayed grand architectural style you see in old Hungarian houses in Budapest. Everything you see in Morocco: It's all elegant and beautifully designed and has an *extraordinary quality, whether it* is a plastic soap dish or an inlaid lantern.

Dream house: My own.

Must-have color: Orange, the kind of orange that is vibrant with yellow and saffron underneath it. There are touches of it everywhere in the apartment, and I didn't even realize it.

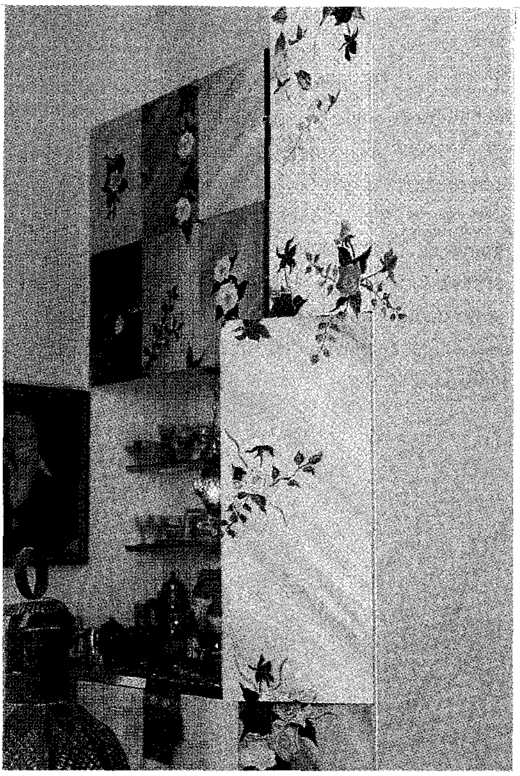
Best texture: Fortuny fabric, both the pleated and the velvet.

Preferred shopping: Almost *everything Zoltan and I have* came from the Salvation Army or from Tepper. Depression Modern has great stuff. But we've decided we can't buy any more objects. The one place I cannot possibly avoid is secondhand bookstores. We buy stacks of old books.

Design hate: Overdone stuff—people who put a fully upholstered chair in their bathroom as a sign of prestige. I don't like *faux* finishing unless it is really *faux* and you can see that it is fake.

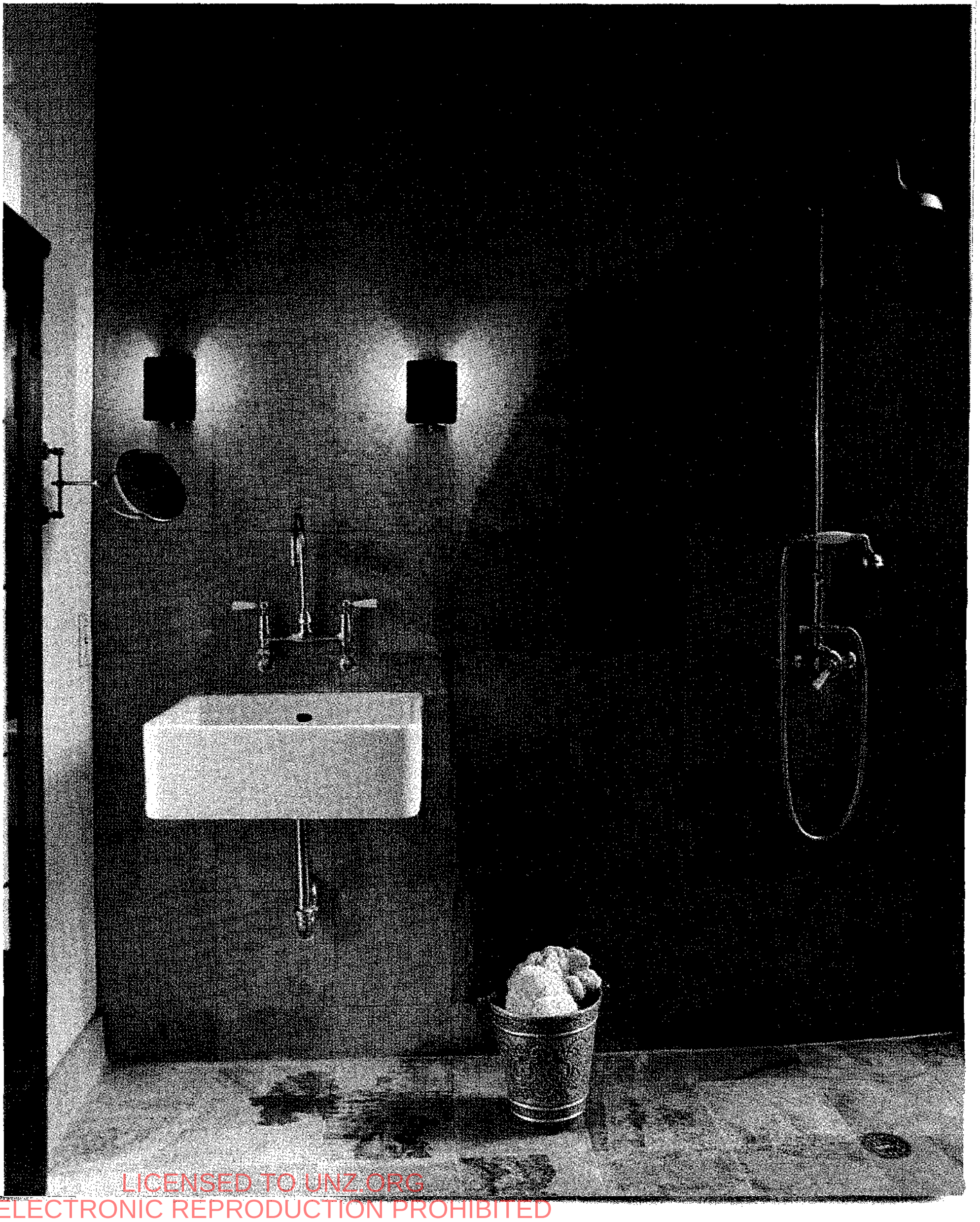
Design like: *Recycled stuff* from flea markets: When people have taken things and altered them, changed legs, cut them down. I love Droog; I love Dutch design.

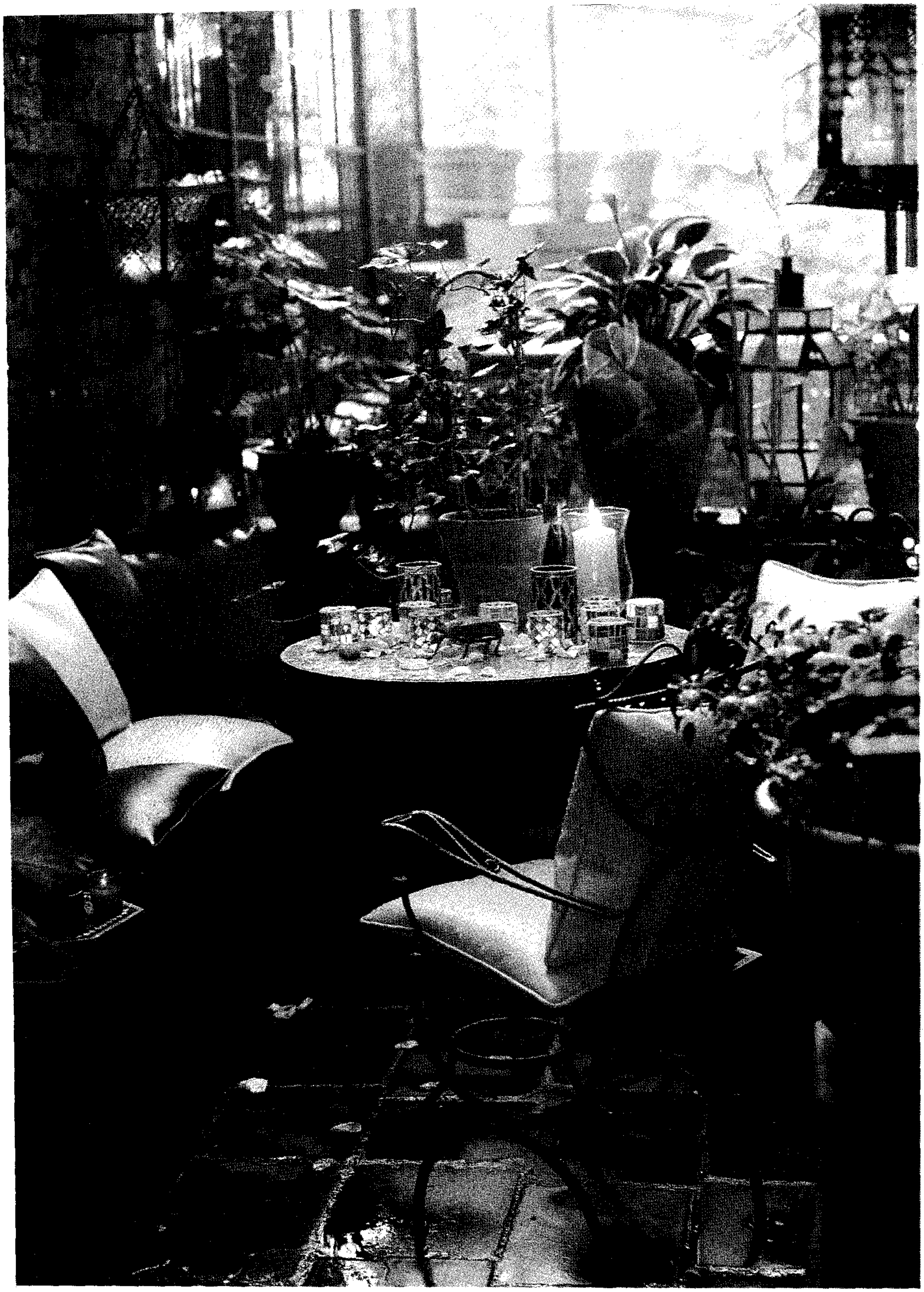
Music to design by: Liszt and Kodály, because we've been spending so much time in Hungary. We also listen to a lot of African music.



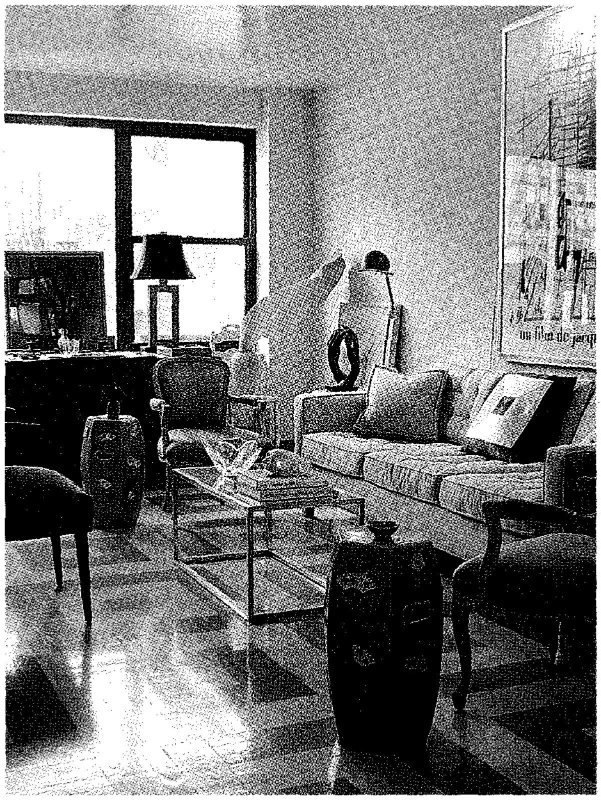
GRAND SCALE At left: Zoltan customized the tiny kitchen with a sunny set of painted, streaked doors and climbing vines. "There's a tradition in Hungarian art of simple fruits, vegetables, and garlands of flowers," O'Brien explains. Below: O'Brien stands over six feet tall and was determined to have a bathroom without a cramping tub or standard showerhead. "This is the only room in the place that is totally uncluttered," he says. Each of the Indian sandstone tiles has a fossilized leaf embedded in it. He smuggled the Aston Matthews nickel-plated fixtures back from London in his suitcase; the farmhouse sink is Villeroy & Boch, available only in Europe. O'Brien saw it in a magazine and had it shipped from Germany. It arrived without a scratch.

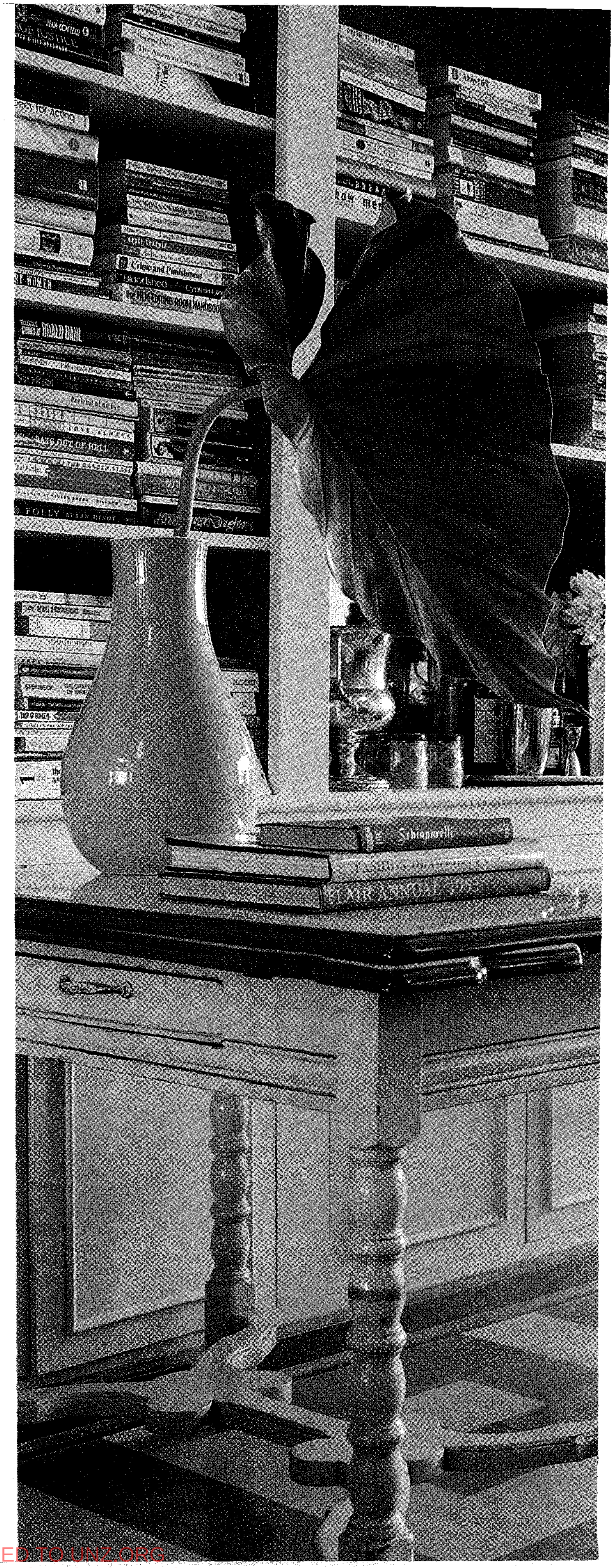
"I HATE OVERDONE STUFF." —MICHAEL JAMES O'BRIEN



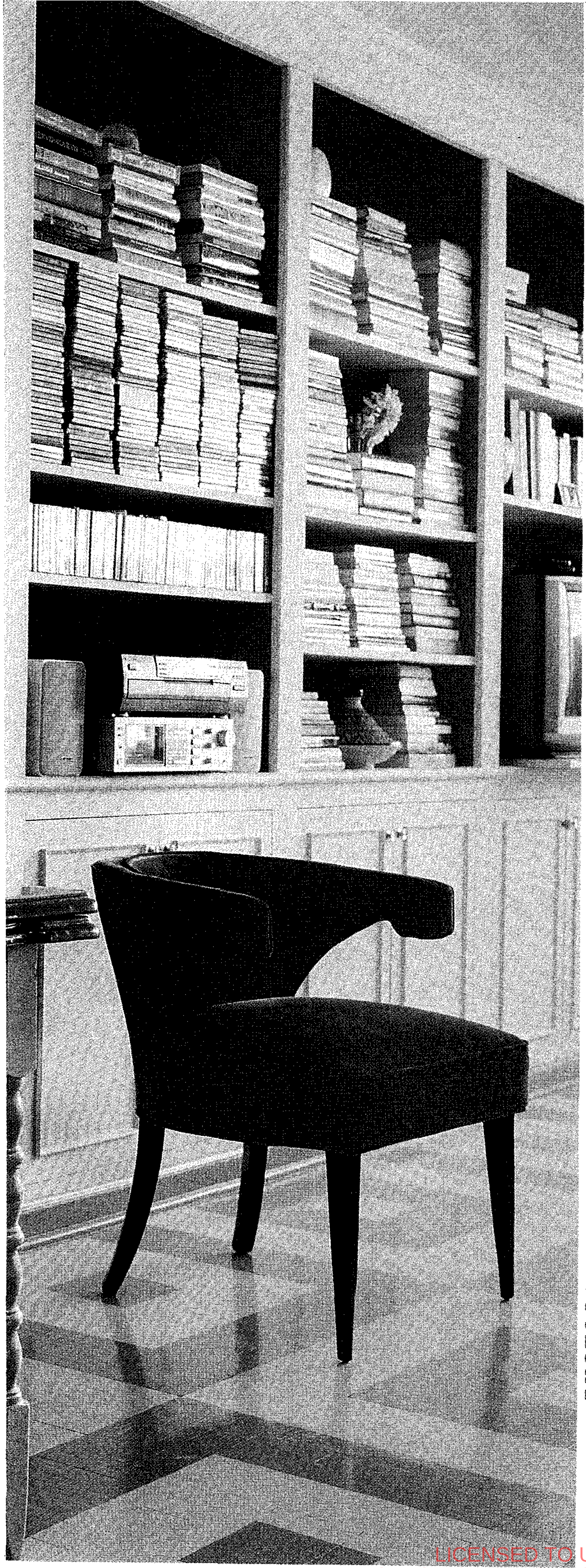


ALL-WEATHER GEAR The deck may be only six by twelve, but O'Brien has made the most of it, brightening the slate-floor space (which gets zero sunlight) with a rainbow of all-weather vinyl cushions, stitched up for $10 at Mike's Pillows. The vinelike metal furniture has older provenance: The table was rescued from Matisse's favorite hotel in Tangier; the chairs, found at auction, are from Woolworth heiress Barbara Hutton's Moroccan hideaway. O'Brien bought the tableful of mosaic tea lights at an Amsterdam closeout store, twenty for $20.





TECHNICOLOR DREAM COAT At right: Miles Redd was afraid a whole wall of shell-colored bookshelves would look too Pepto-Bismoly, so he matched the interior of the shelves to the shocking-pink cover of Elsa Schiaparelli's autobiography. The enameled, expandable dining table, which the client found at a flea market, was—fortunately—already pink when Redd arrived. The velvet chair is from the Lively Set, bought to match the desk (seen above, at rear), which Redd swathed in cherry-red fabric. He found the floor pattern in marble in a book on French décor; this one is Pratt & Lambert paint, polyurethaned three times. Above: A poster from Jacques Tati's *Playtime* hangs over the baby-blue sofa from IDS. Redd found the celadon ceramic garden seats, used here as drinks tables, at an auction. His sister and partner, Sarah McCain, picked out the chrome coffee table at 280 Modern; Redd replaced the glass top with a mirror to reflect all the shiny surfaces. The graphic brass lamps are from Restoration Hardware, fitted with custom-made black silk shades. His client bought the linked ceramic hands, a Rodin copy, at the Philadelphia Museum of Art gift shop.



PHOTOGRAPHED BY ANTOINE BOOTZ

PRETTY IN PAINT

FEARLESS FLOOR-TO-CEILING COATS OF COLOR TRANSFORM A STARTER APARTMENT INTO A JEWEL BOX.

IT'S THE AGE-OLD NEW YORK DILEMMA: HOW DO YOU turn a cookie-cutter apartment—postwar, shoebox-shaped, devoid of detail—into a stylish space? For four years, Miles Redd's film-producer client, a twentysomething single woman, was just happy to have a place to call her own, furnishing her 800-square-foot West Village one-bedroom with finds from the 26th Street flea market and castoffs from her parents' house. "I'd never even figured out where the couch should go," she admits. One day, flipping through an old shelter magazine, she saw a story on Redd's own apartment (which features a vanilla-and-emerald harlequin floor), dialed information, and hired him. Unfazed by her modest budget, Redd set about restructuring the space using color and pattern—and building nothing. "One day, I had a pink shirt on, and she admired it," Redd remembers. "That's how it all got started." To offset the matte-finish shell-pink walls, Redd hid the cheap parquet floors with a tailored, puzzlelike pattern painted in two glossy grays. The eight-foot ceiling is raised with a coat of celestial blue, while a deeper shade covers the standard-issue Formica in the kitchen. As for the sofa, Redd found a spare, squared-off model and upholstered it in baby-blue Ultrasuede. The pastel hue looks risky but, Redd insists, will stand up to years of spilled single-girl Cosmopolitans.

MILES REDD

Inspiring space: Dominique de Menil's house in Houston. Charles James, a fashion designer, decorated the house, and all the hallways are upholstered in red and fuchsia velvet.

Dream house: A glamorous *Top Hat* thirties New York apartment, with floating staircases and incredible views and terrazzo floors, plaster furniture, satin-upholstered sofas, floor-to-ceiling windows.

Favorite details: The combination of humble things next to grand gestures: a wicker basket sitting on a lacquer cabinet, satin upholstery on bleached stripped chairs, or Ultrasuede next to chalky flat walls.

Must-have color: Pink, though there are very few people I would expect to be able to do a pink room with. A sort of Chinese blue; I'm mad for that right now. I always love an Hermès-box orange, chocolate brown, lavender.

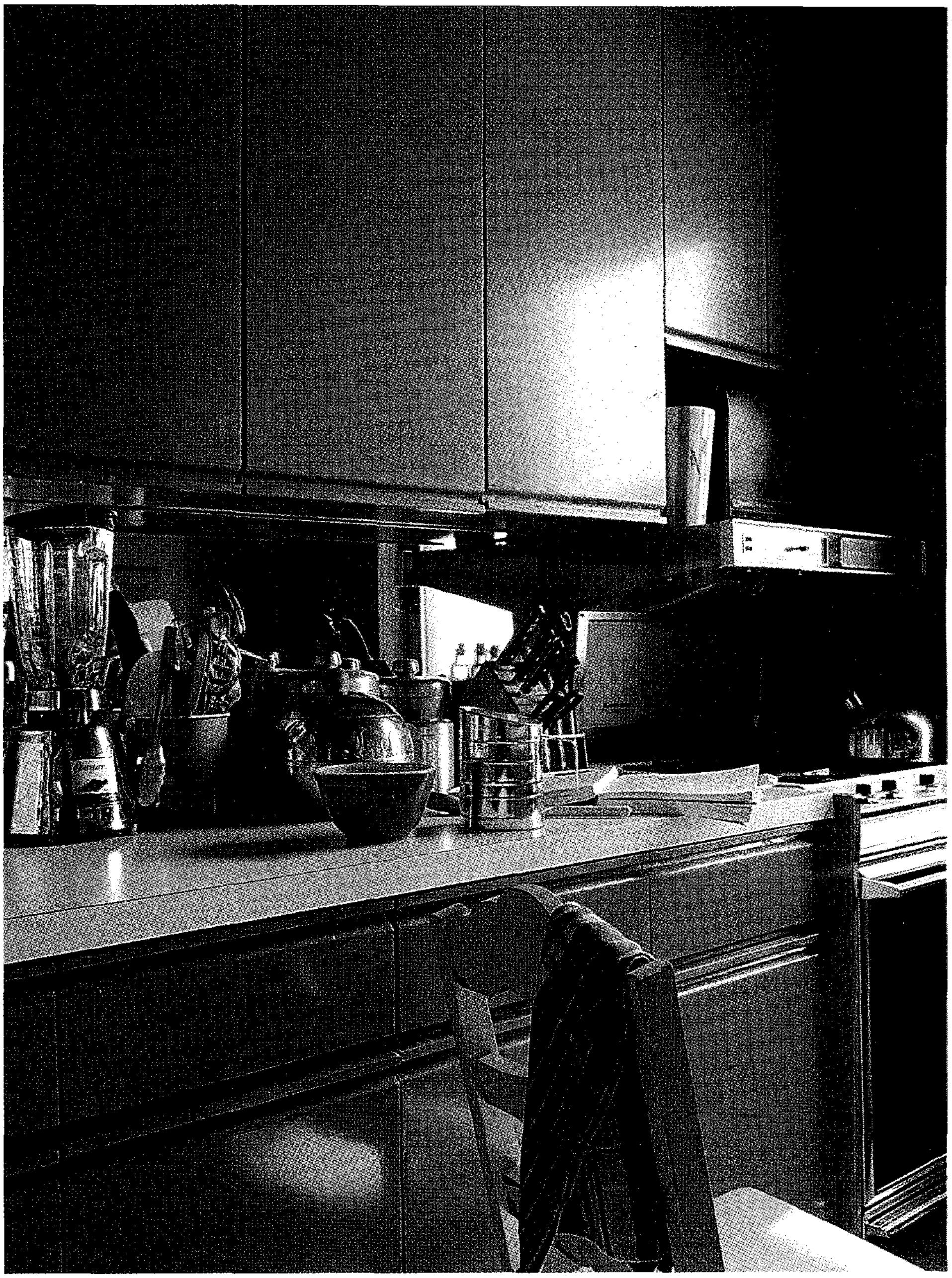
Best texture: Lacquer. I like really slick surfaces.

Design hate: Overdone curtains on cheap windows. And I hate glass on skirted tabletops unless it is really thick.

Design like: Someone who has assured taste, so that you can get an immediate sense about them when you walk into the room.

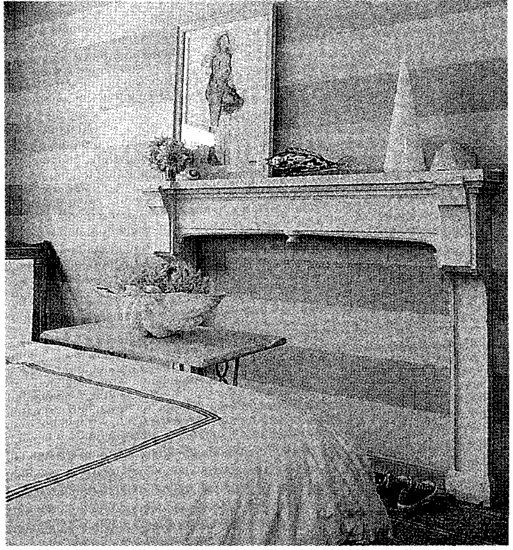
Preferred shopping: John Roselli, an antiques store. The last thing I bought from him was a pair of thirties Italian mirrors painted white, really big, all rococo, with a chalky finish.

Splurge: Sheets, flowers, and books. I mostly buy from Schweitzer linens, also antique sheets that are really soft and worn out—you can get them at a Pier show. Books on design, photography, art, biographies, fiction—you name it, I'm a sucker for a book.

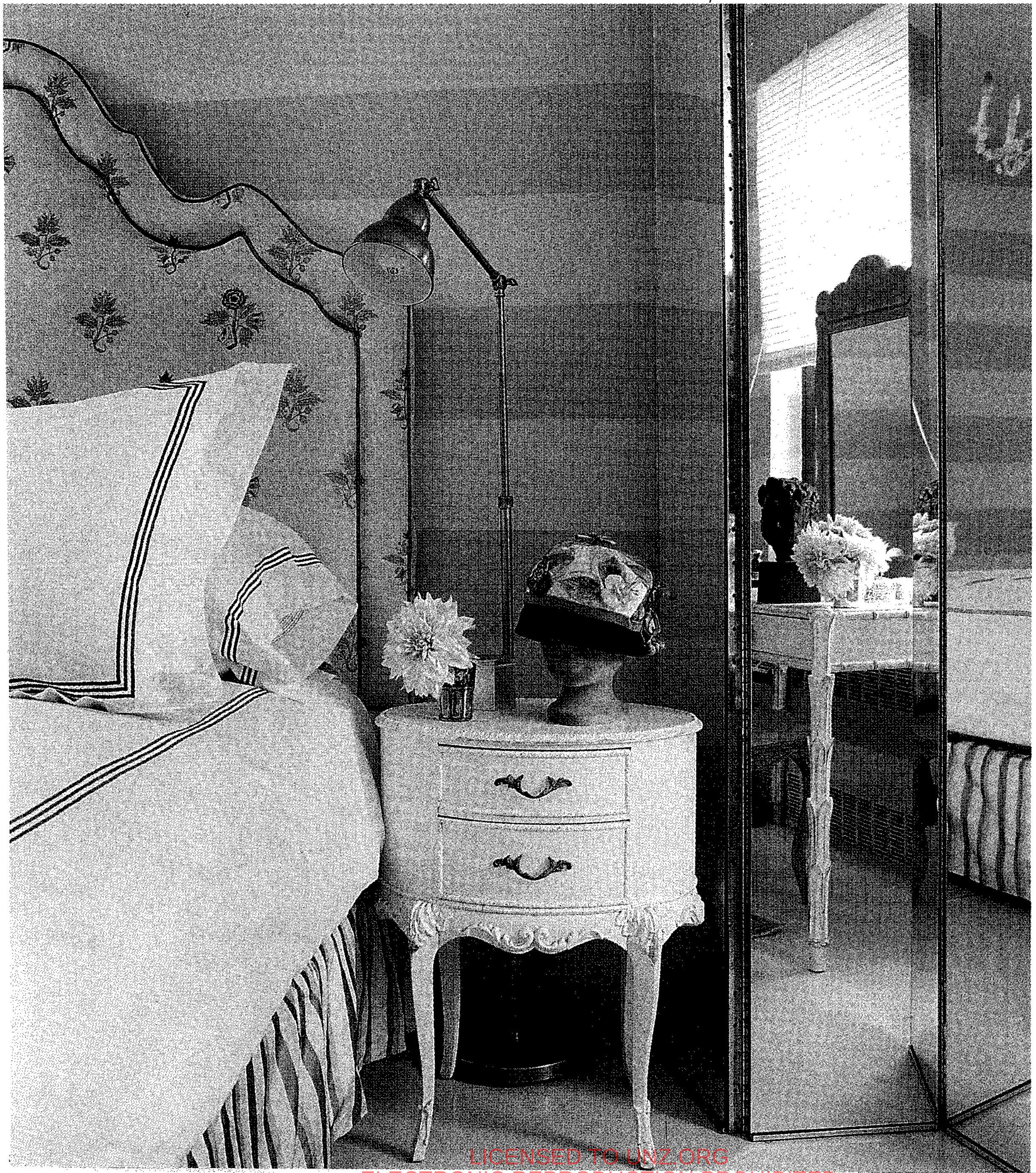


BREAKFAST AT TIFFANY'S? The plain-Jane beige Formica kitchen got a slick coat of blue paint and a mirrored backsplash. "People think you can't paint Formica, but you can," says Redd. The kitchen chair is one of four from a flea market that his client already owned.

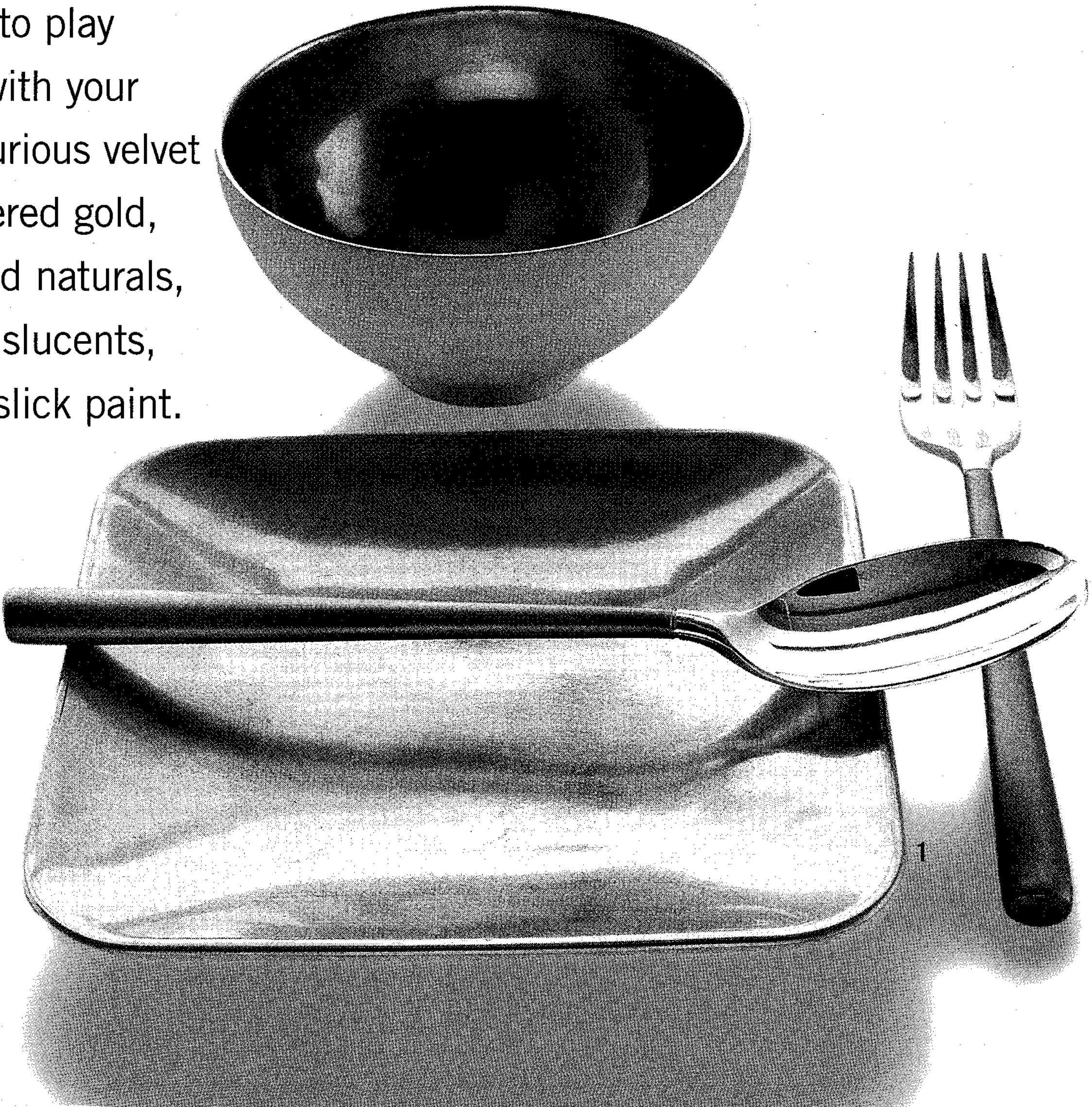
EARNING HER STRIPES The bedroom walls are striped matte and high-gloss lavender, a color plucked from the Indian embroidered silk Redd found at Travers & Company. He had it stitched up into a Venetian-style scalloped headboard, piped in red. The complementary sheets are from John Matouk. The mirrored screen, from Panorama Galleries, adds space to a tight room; Redd brought in the *faux* mantelpiece to "create a vignette." Small's own bedside tables were too small for a reading light, so Redd found this reproduction brass fixture online at visualcomfort.com.



"I LOVE SOMEONE WHO HAS ASSURED TASTE, SO THAT YOU CAN GET AN IMMEDIATE SENSE ABOUT THEM WHEN YOU WALK INTO THE ROOM." —MILES REDD



Five ways to play dress-up with your décor: luxurious velvet and tempered gold, well-crafted naturals, bright translucents, and superslick paint.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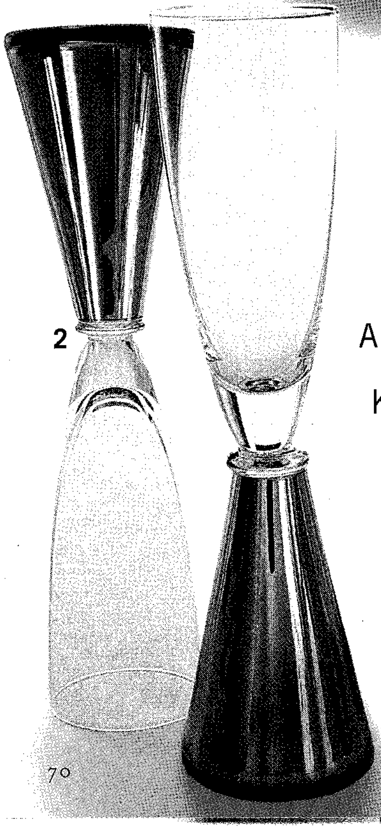
THE GOLD STANDARD

A RUSH OF GILTY ITEMS PROVES THAT NOT ALL PRECIOUS METALS NEED TO BE KEPT UNDER LOCK AND KEY.

PHOTOGRAPHED BY **DOUG ROSA**

STYLED BY **STEFAN BECKMAN**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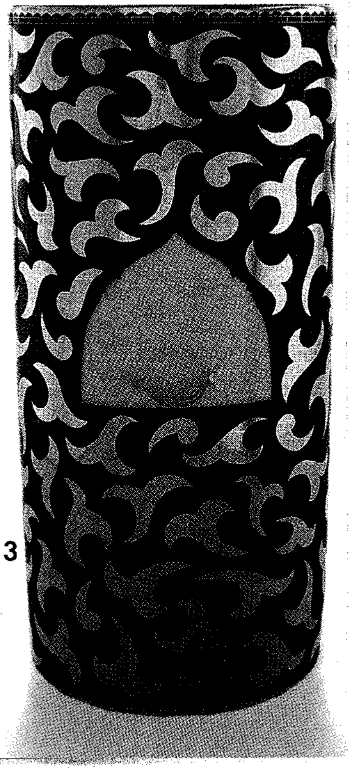
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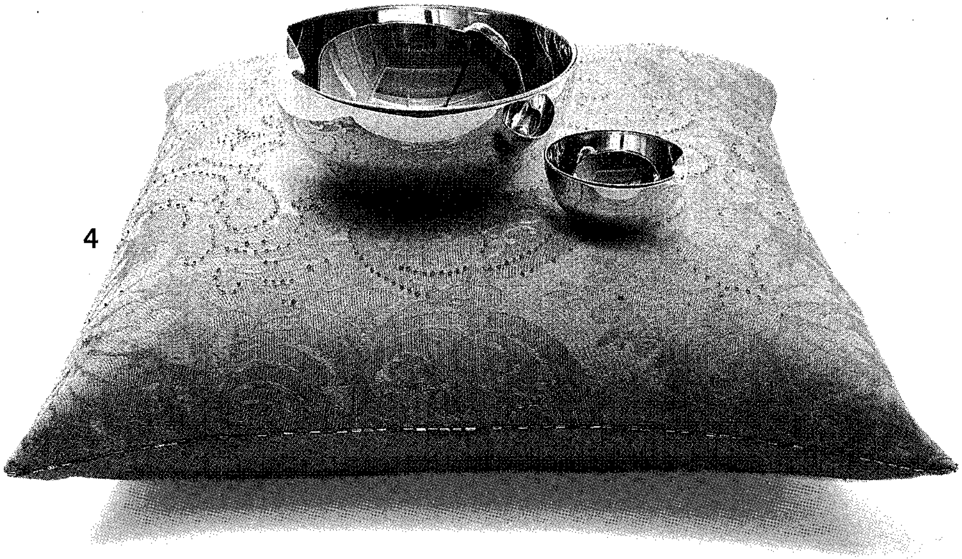

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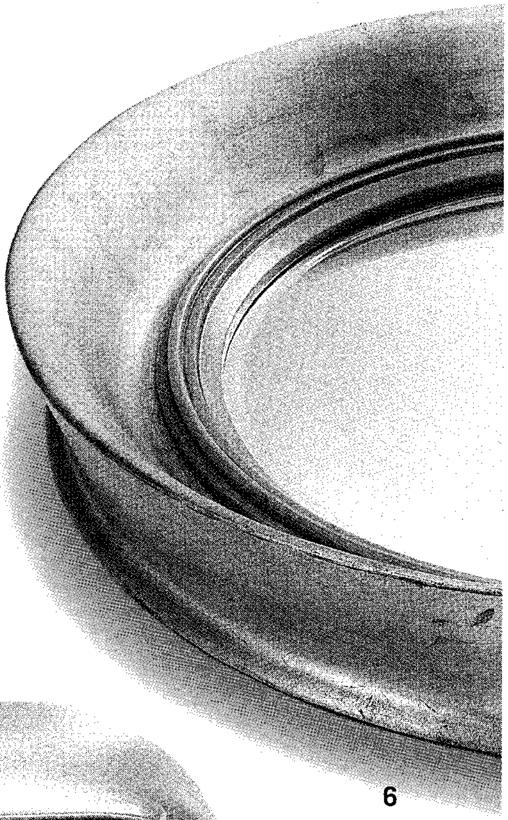
1 Gold ceramic bowl, $40; gold square plate, $45; gold-on-silver-plate spoon and fork, $110 for a five-piece flatware setting; at Calvin Klein (654 Madison Avenue, at 60th Street; call 800-294-7978 to order). 2 "Ravel" champagne flutes with gilt base by Ars Temporis, $75 each at moss (146 Greene Street). 3 Porcelain Frutta alla Finestra vase by Davide Pizzigoni, $995 at Bulgari (730 Fifth Avenue, at 57th Street). 4 Gold-beaded pillow, $575 at Bergdorf Goodman (754 Fifth Avenue, near 57th Street); two "thumbprint" sterling-silver bowls by Elsa Peretti exclusively for Tiffany & Co., $110 for three-inch bowl, $595 for 6½-inch bowl, at Tiffany & Co. (727 Fifth Avenue, at 57th Street). 5 "Curva" gold leather chair, $2,500 at Salon Moderne (281 Lafayette Street). 6 Antique gold-leaf mirror, $2,095 at the Portico Bed & Bath Store (72 Spring Street).



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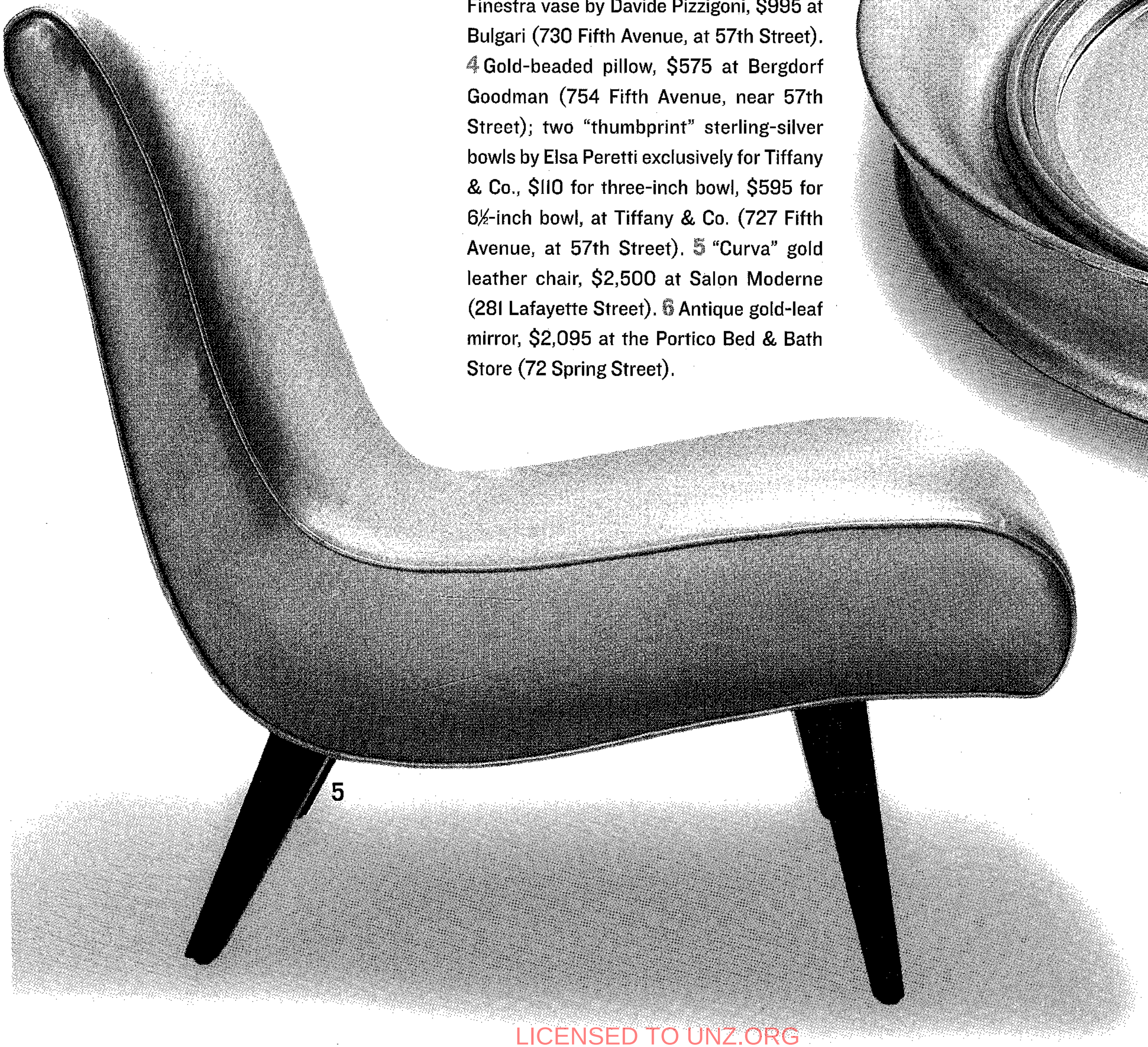

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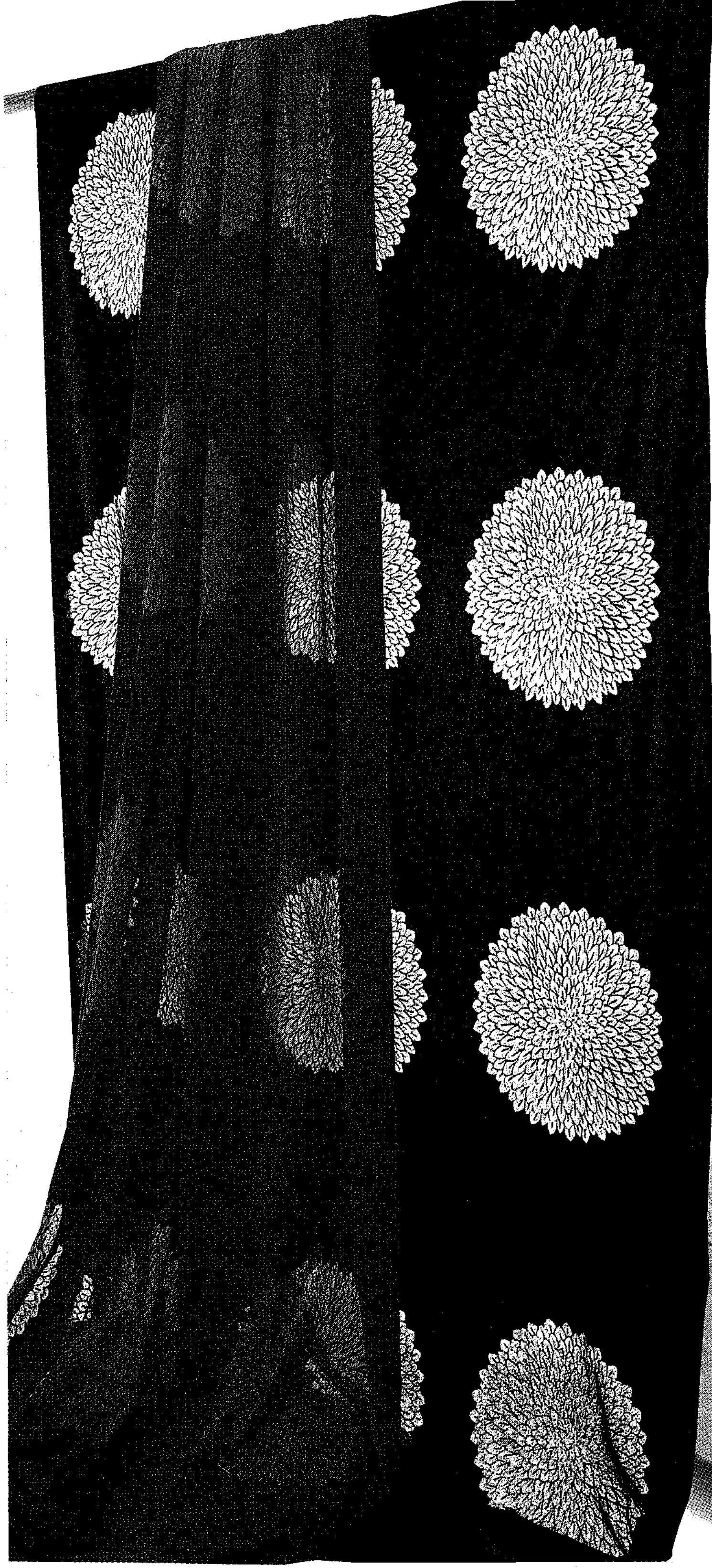
PLUSH LIFE

THE WORLD'S MOST LUXURIOUS FABRIC—VELVET—MAKES A COLORFUL RETURN.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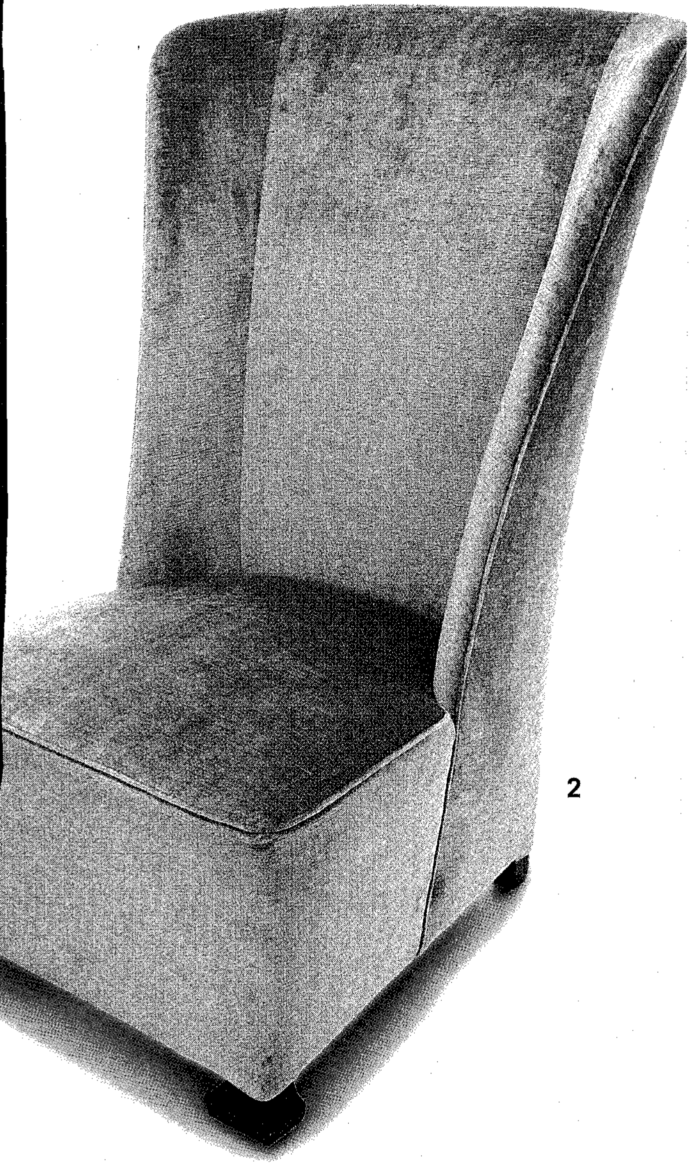
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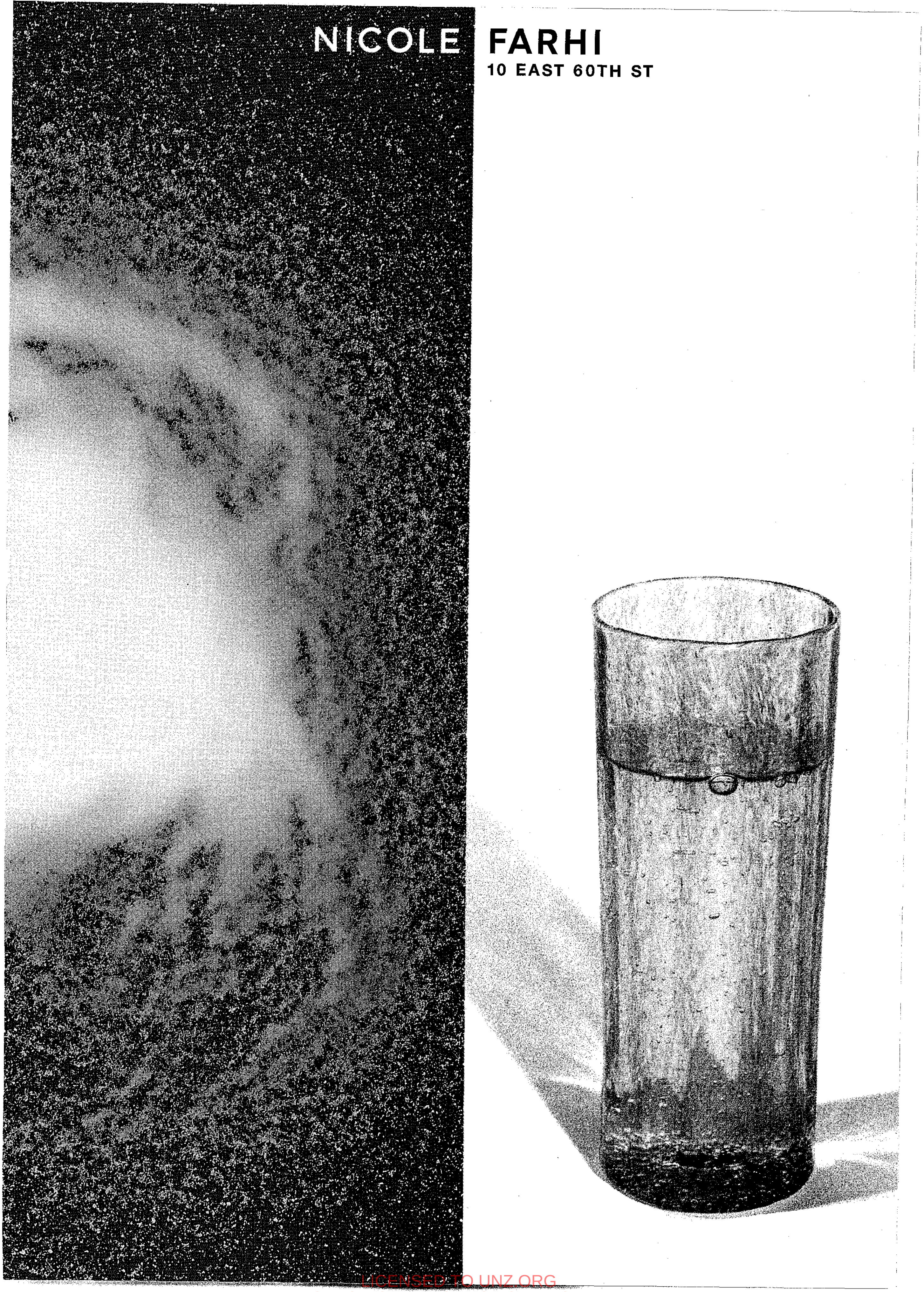
1 Velvet acid-etched fabrics from Neisha Crosland, $140 a yard at the Crosland Showroom (16 West 55th Street, Suite 1R).
2 Thomas O'Brien velvet side chair for Hickory, $1,299 at Aero (132 Spring Street).

NICOLE FARHI
10 EAST 60TH ST

NICOLE FARHI
10 EAST 60TH ST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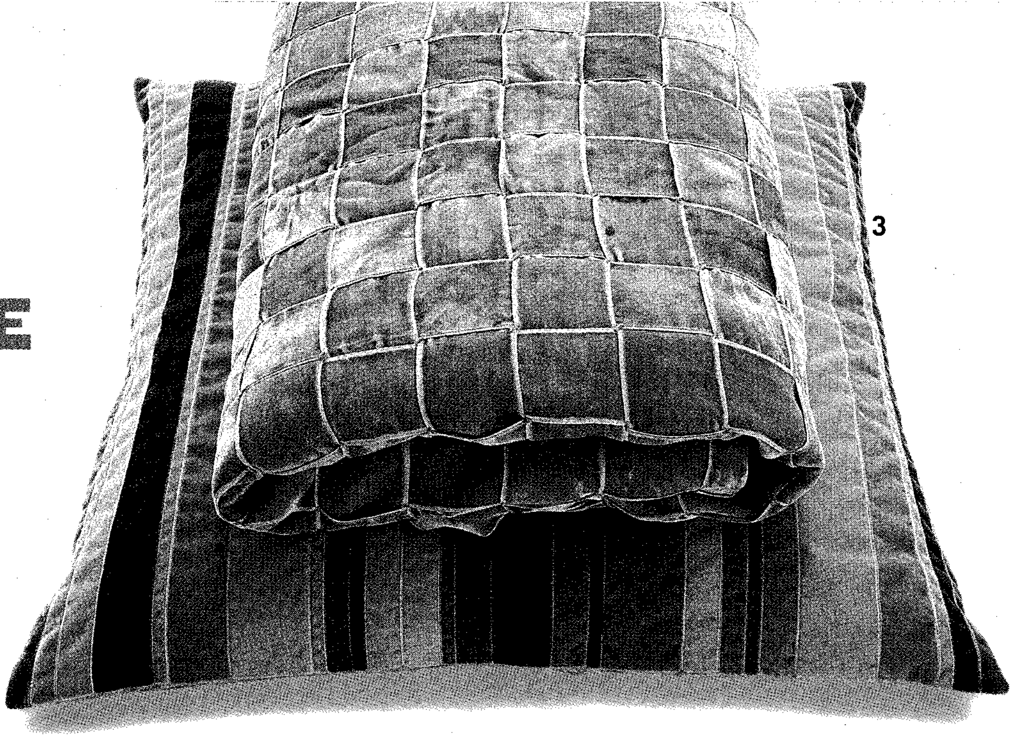
10 EAST 60TH ST

PLUSH LIFE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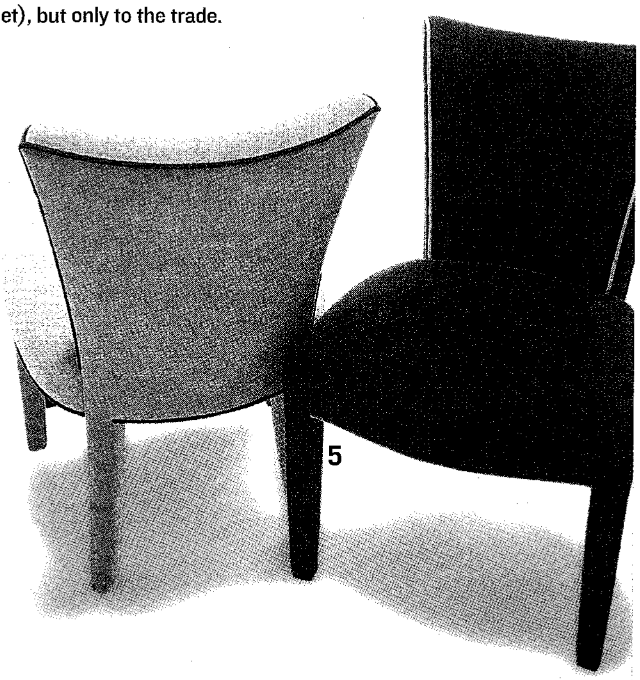
3 Handmade velvet-and-wool throw by Stitchworks, $600 at Henri Bendel (712 Fifth Avenue, at 55th Street); velvet ribbon pillow, $395 at ABC Carpet & Home (888 Broadway, at 19th Street). 4 Velvet cube ottomans, $195 each at ABC Carpet & Home; DKNY literary lamp with velvet shade, $1,800 at DKNY (655 Madison Avenue, at 60th Street). 5 Donghia velvet side chairs piped in contrasting colors, $1,650 suggested retail at the Donghia Showroom (979 Third Avenue, at 59th Street), but only to the trade.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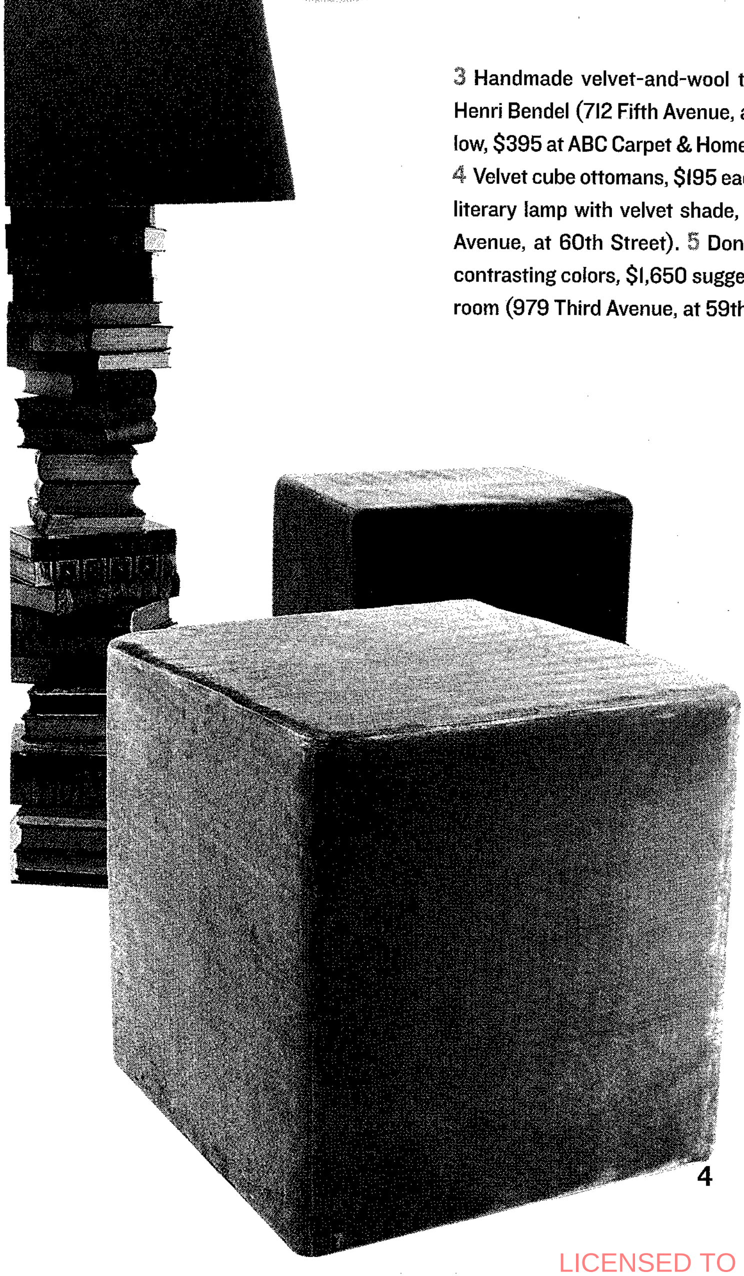
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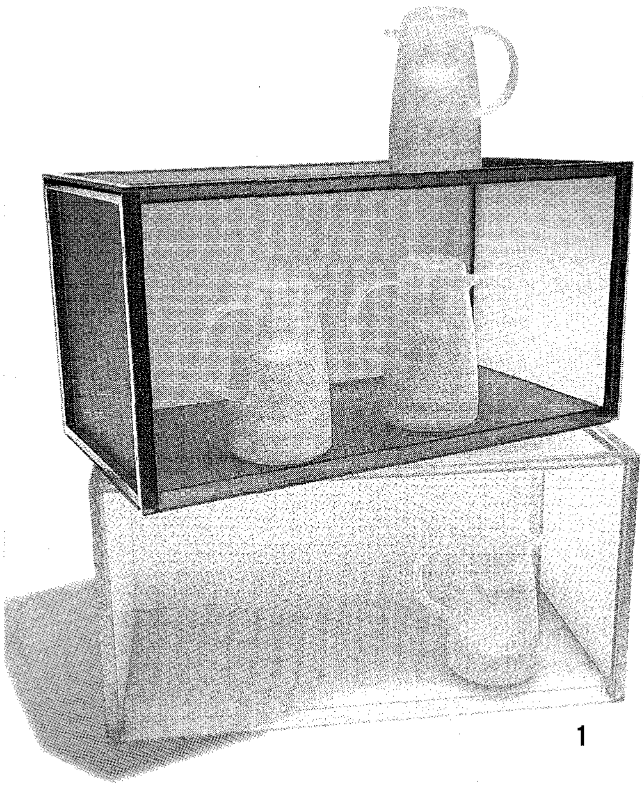
SHEER BLISS

MUNDANE OBJECTS GET A CLEAR ADVANTAGE WHEN THEY'RE TRANSLUCENT AND SHOT THROUGH WITH COLOR.



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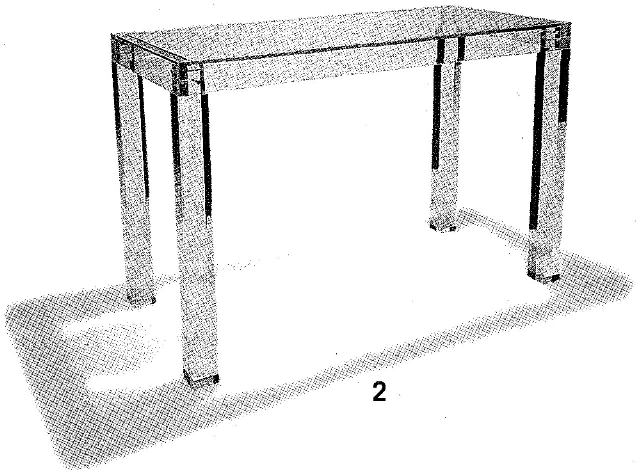
1 Kartell orange and green "One" polycarbonate storage boxes by Piero Lissoni, $333 each with doors, $306 without, at Kartell (45 Greene Street); transparent carafes, $9.95 each at Crate & Barrel (650 Madison Avenue, at 59th Street). 2 "Cliff Walk" acrylic table with steel hardware by Ralph Lauren Home, $12,585 at Polo Ralph Lauren (867 Madison Avenue, at 72nd Street). 3 Microwave ovens in clear plastic come in seven colors, $99.99 at Gracious Home (1220 Third Avenue, at 70th Street; and 1992 Broadway, at 67th Street).



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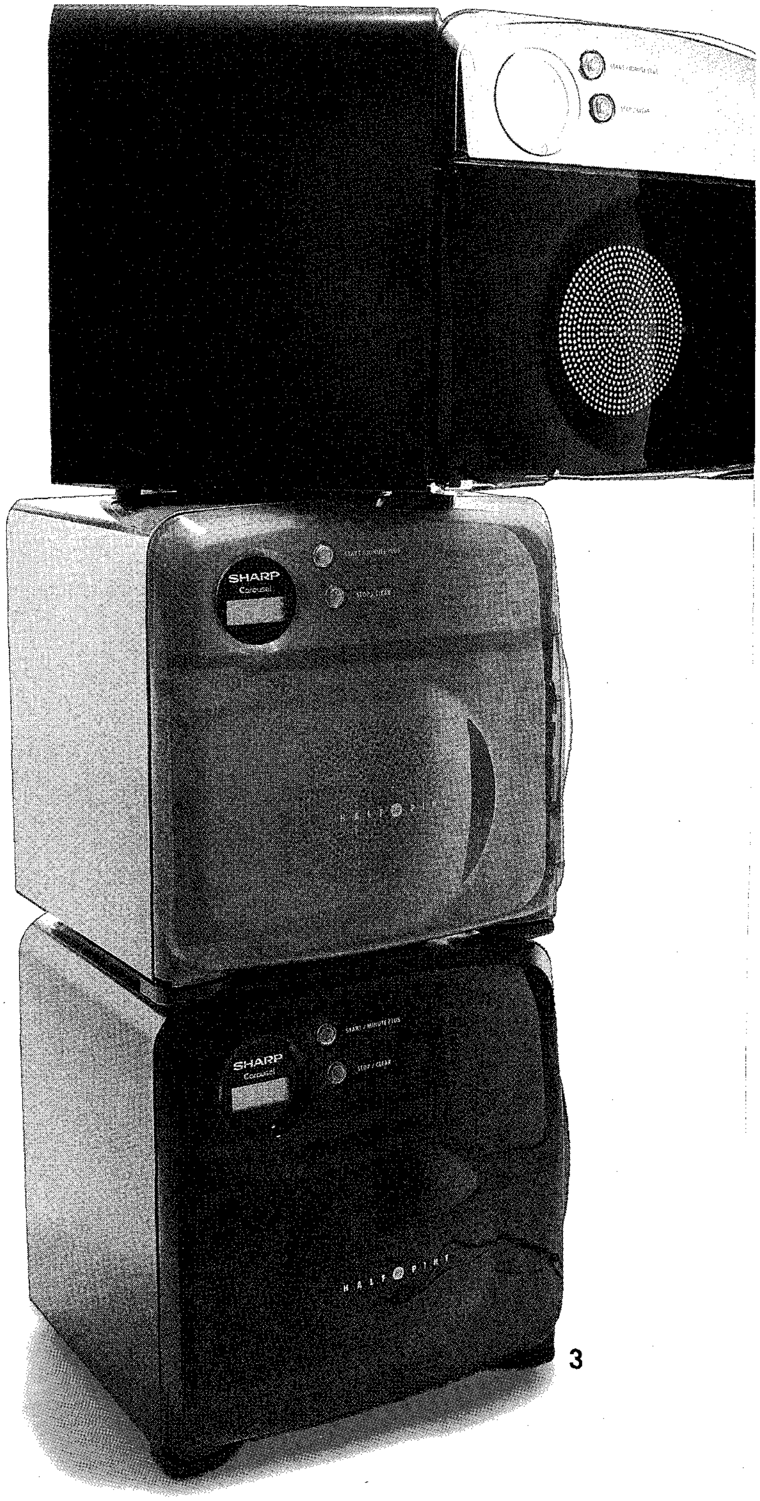

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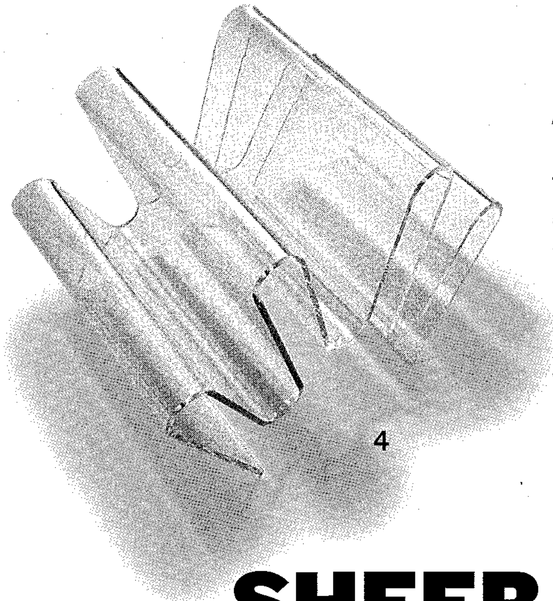
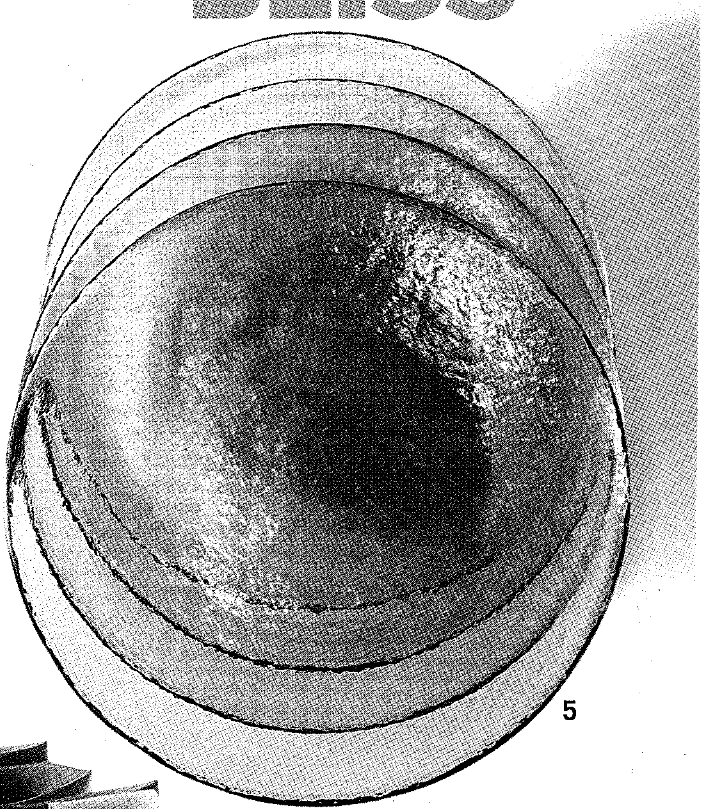


4

4 Plexiglas magazine rack designed by Sir Terence Conran, $290 at the Terence Conran Shop (407 East 59th Street). **5** Multicolored fifteen-inch wave glass bowls by Riverside Design Group, $50 each at Henri Bendel. **6** Clear and gray PVC window curtains, $55 a yard at Property (14 Wooster Street).



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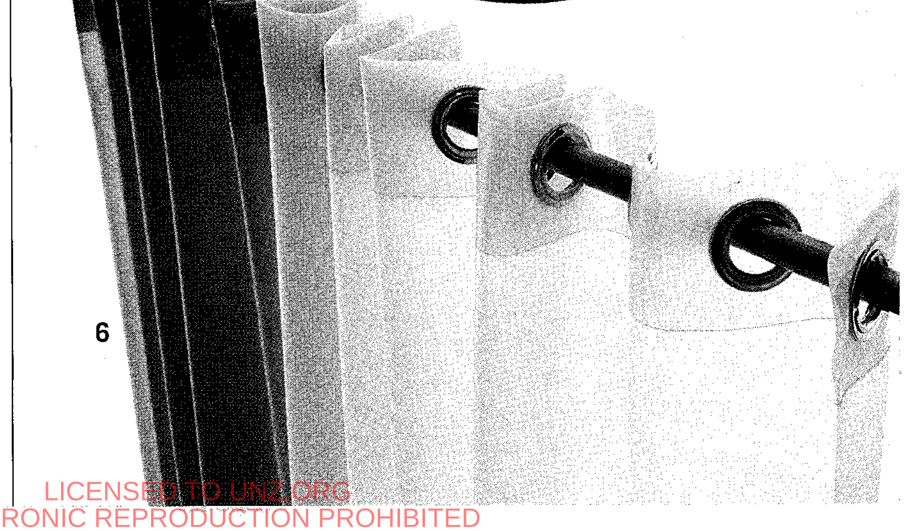

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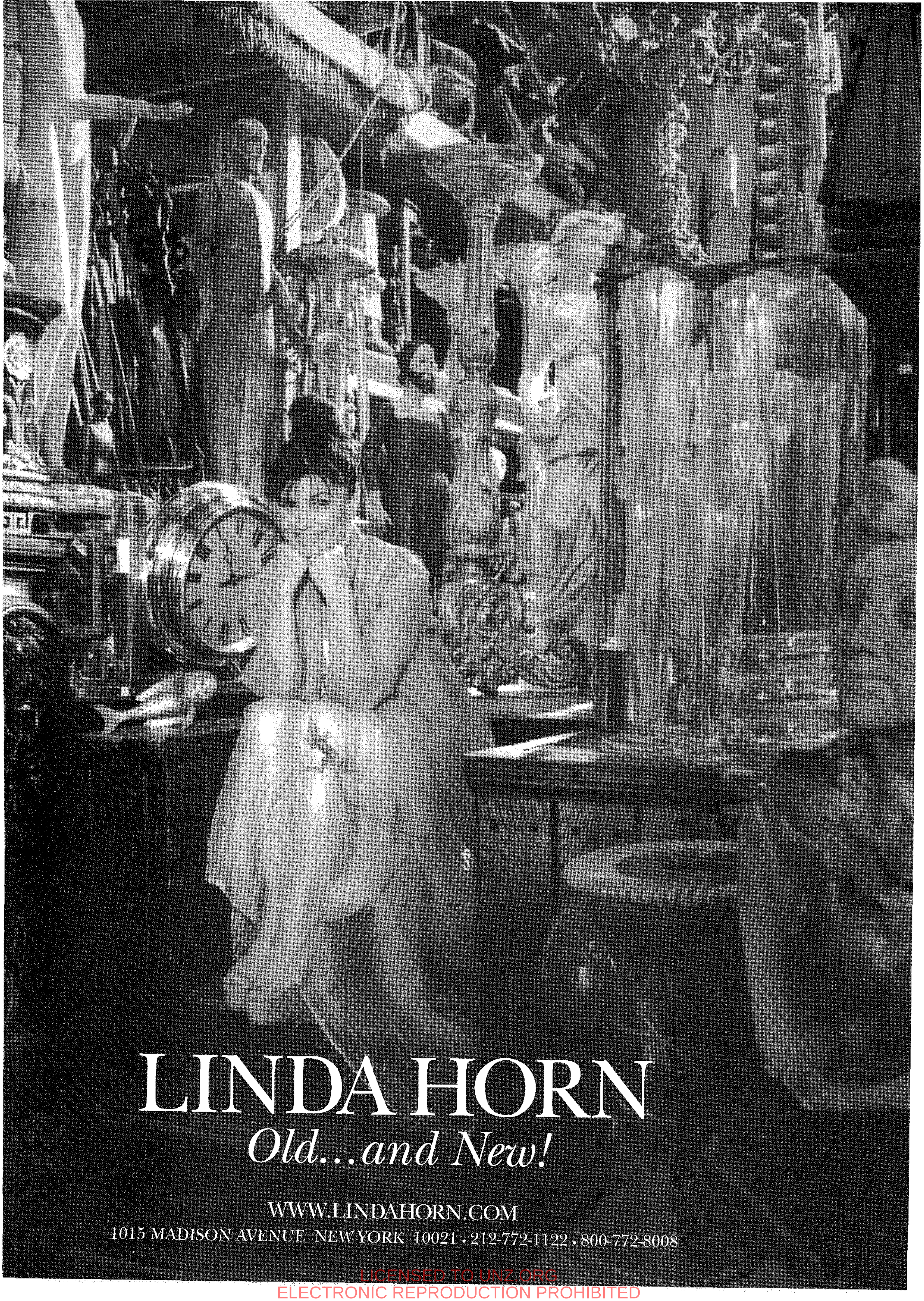

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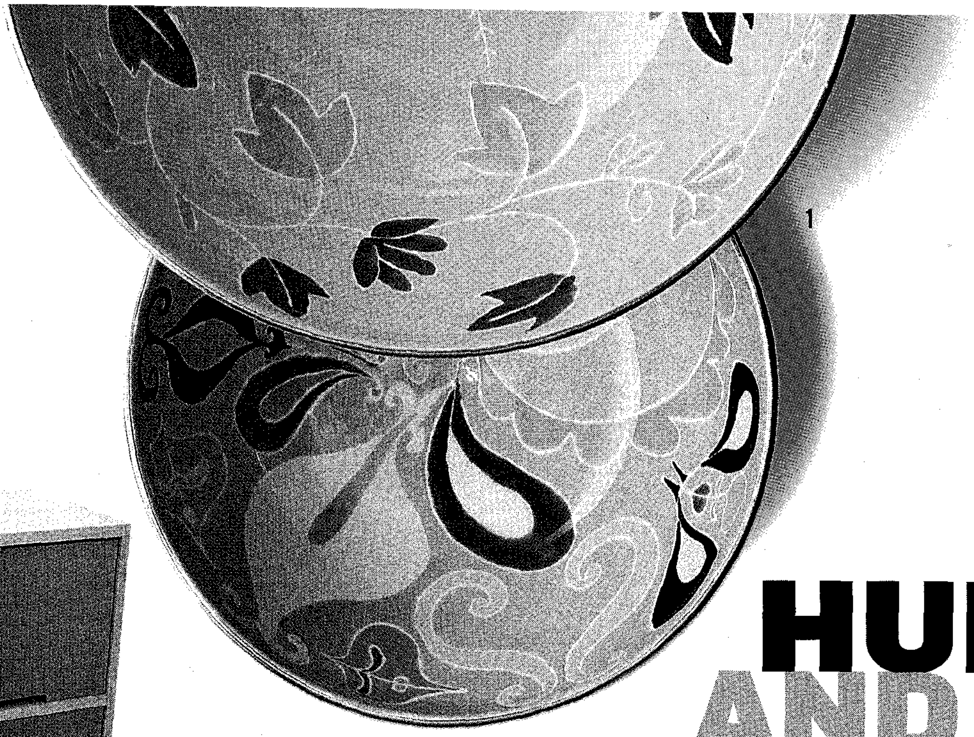

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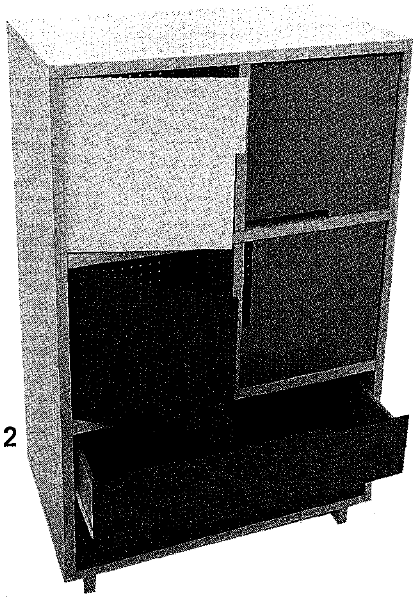
HUE AND CRY

IT'S COLOR THERAPY: CURVES AND CUBES SLICKED WITH LACQUER AND PAINT.



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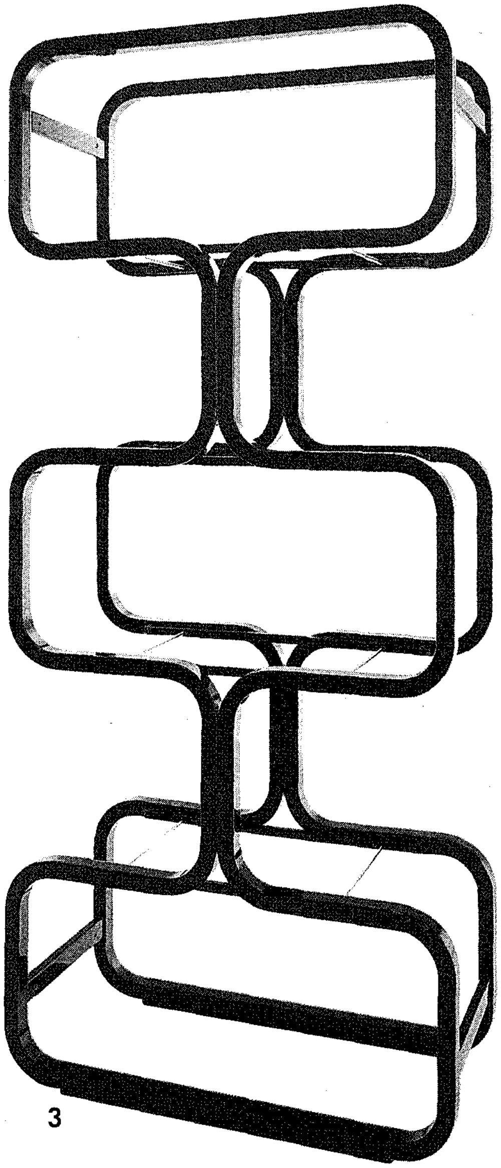
1 Painted ceramic bowls, $195 each at ABC Carpet & Home. 2 Wood-and-painted-metal "Modu-licious" cabinet, $925 at the Terence Conran Shop. 3 Painted-wood "Soho" book shelf, $2,900 at Property. 4 Air-brushed and varnished aluminum "Hole" chairs by Ronan Bouroullec, $1,674 each at Cappellini Modern Age (102 Wooster Street); pink painted table, $1,250 at Salon Moderne.



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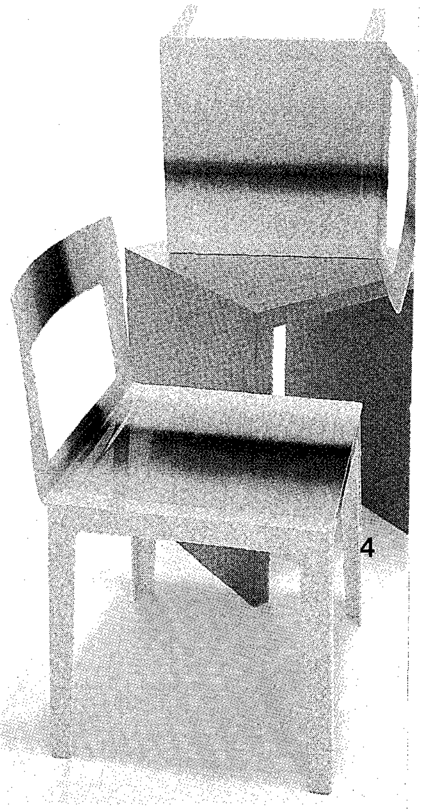

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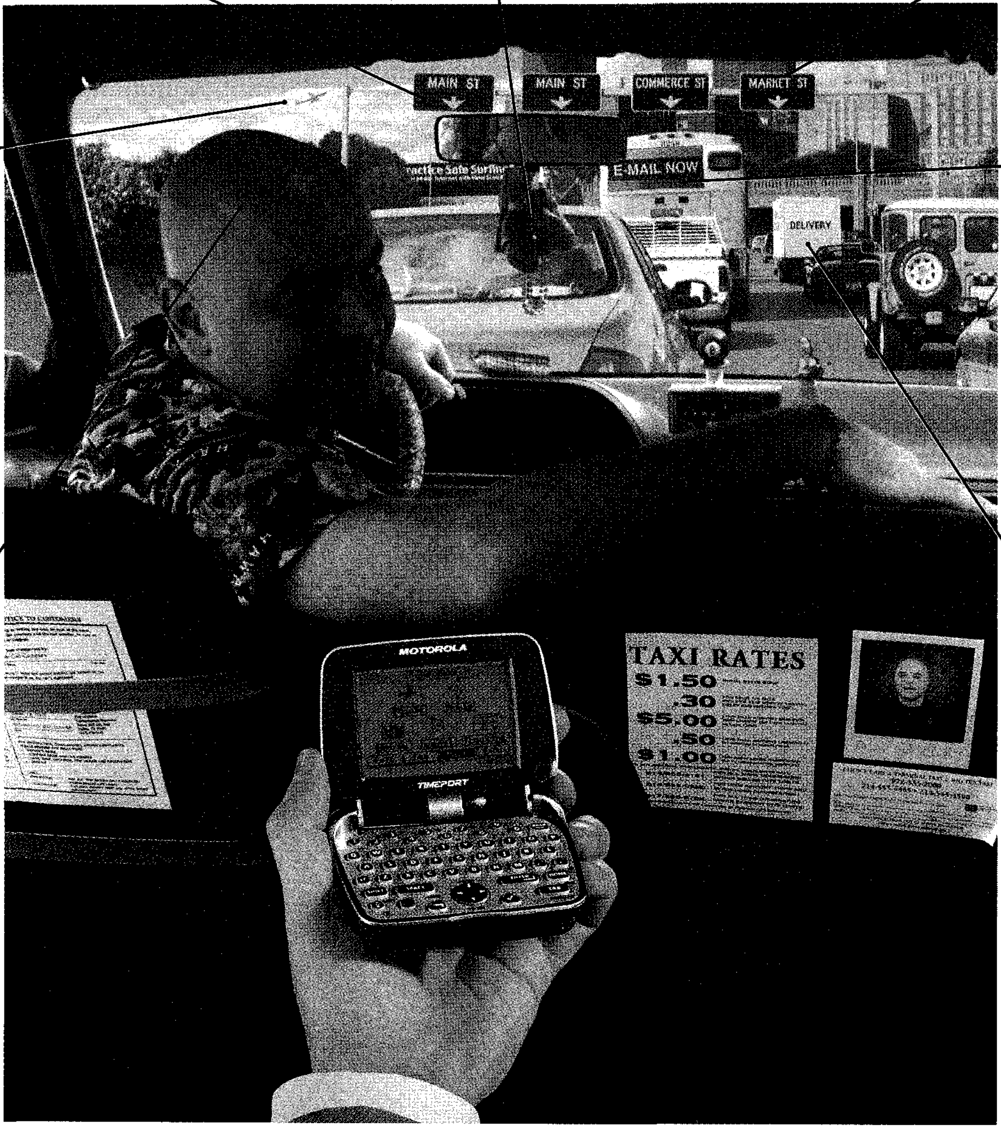

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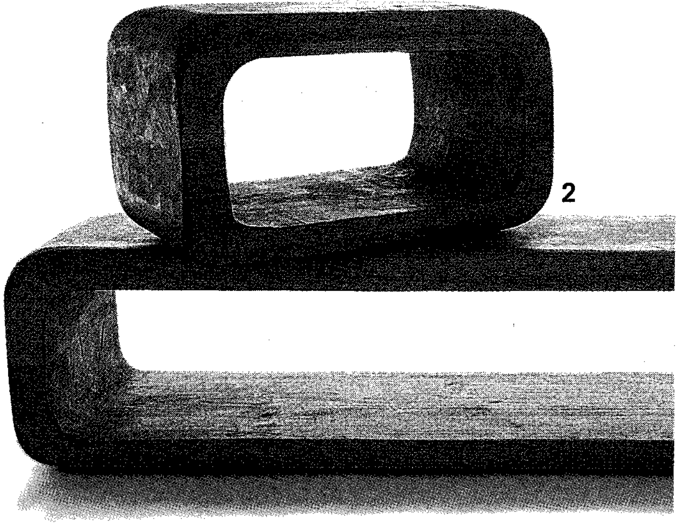
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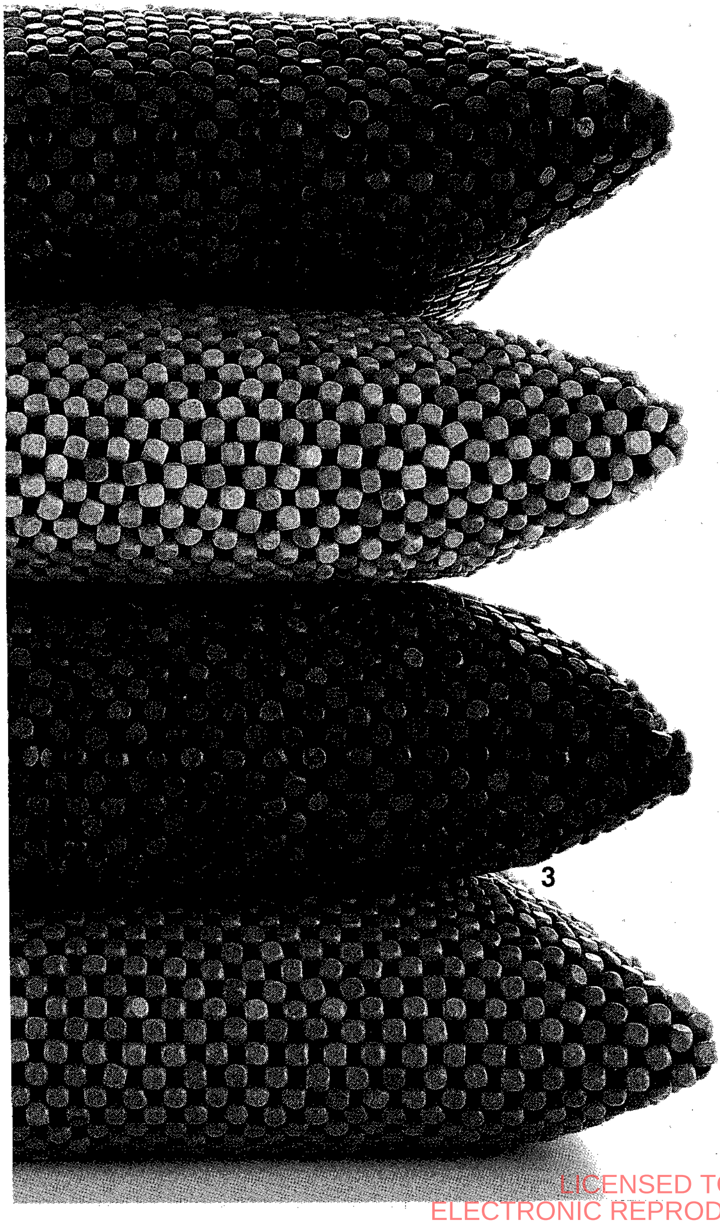
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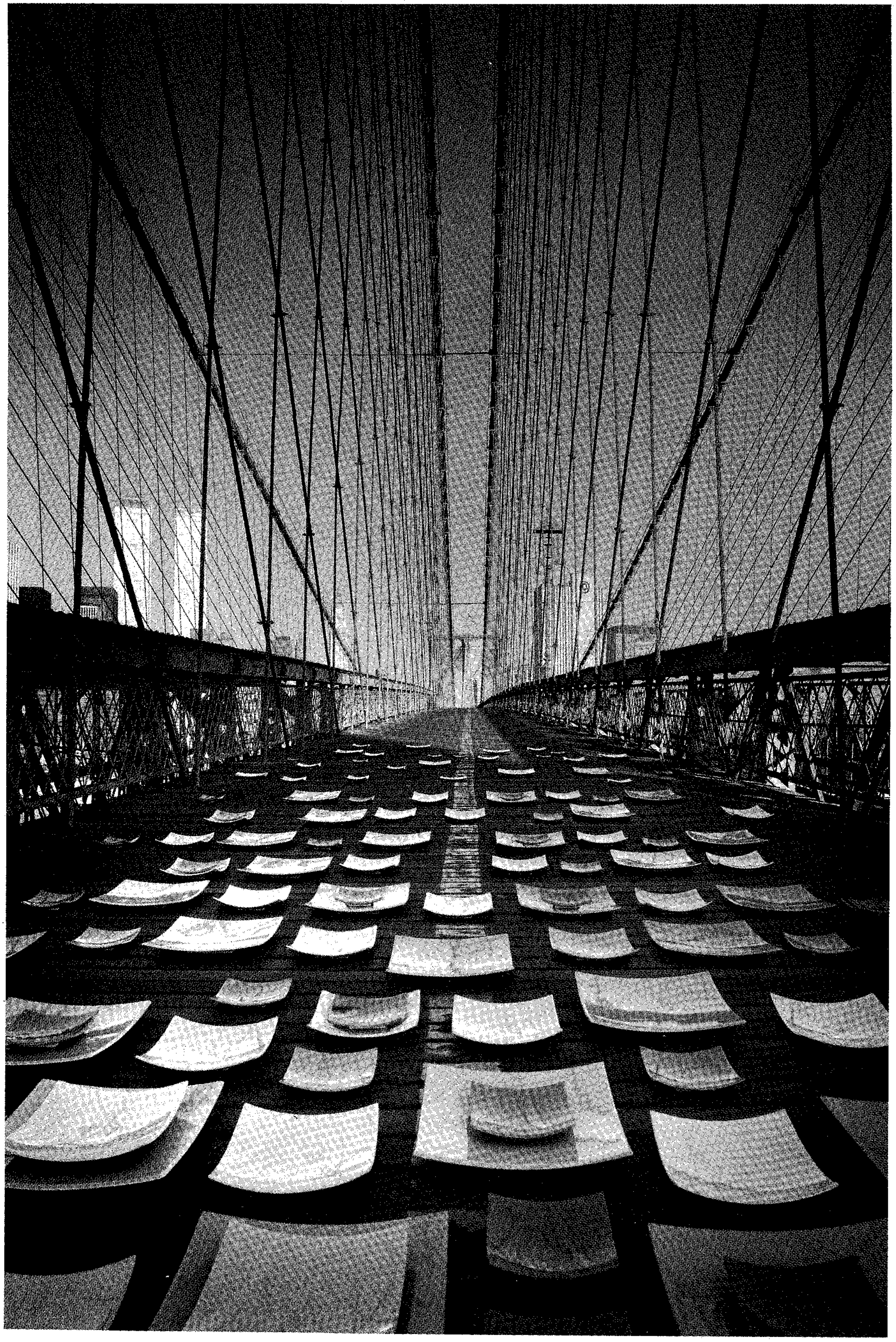
1 Havana wing chair, $499, and cushion, $99, at Crate & Barrel. 2 Mauro Mori oblong wood benches, $3,800 for 70-inch version, $1,450 for 27½-inch version, at Property. 3 Wood-beaded pillows in brown or natural by the Sak, $165 each at Room (182 Duane Street).

The world constantly reinvents itself.
A thought which now includes dinner plates.



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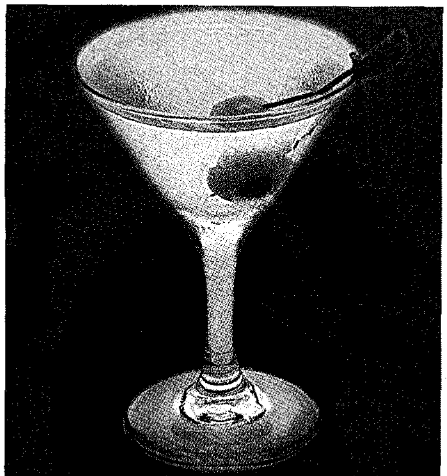

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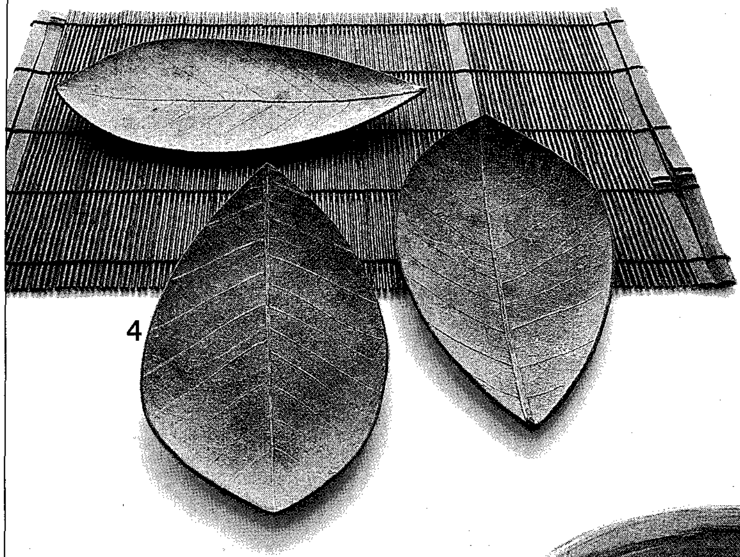
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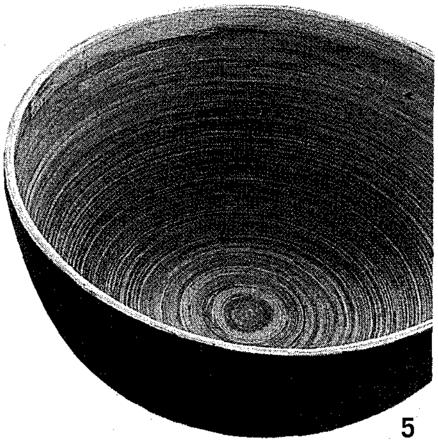
GO WITH THE GRAIN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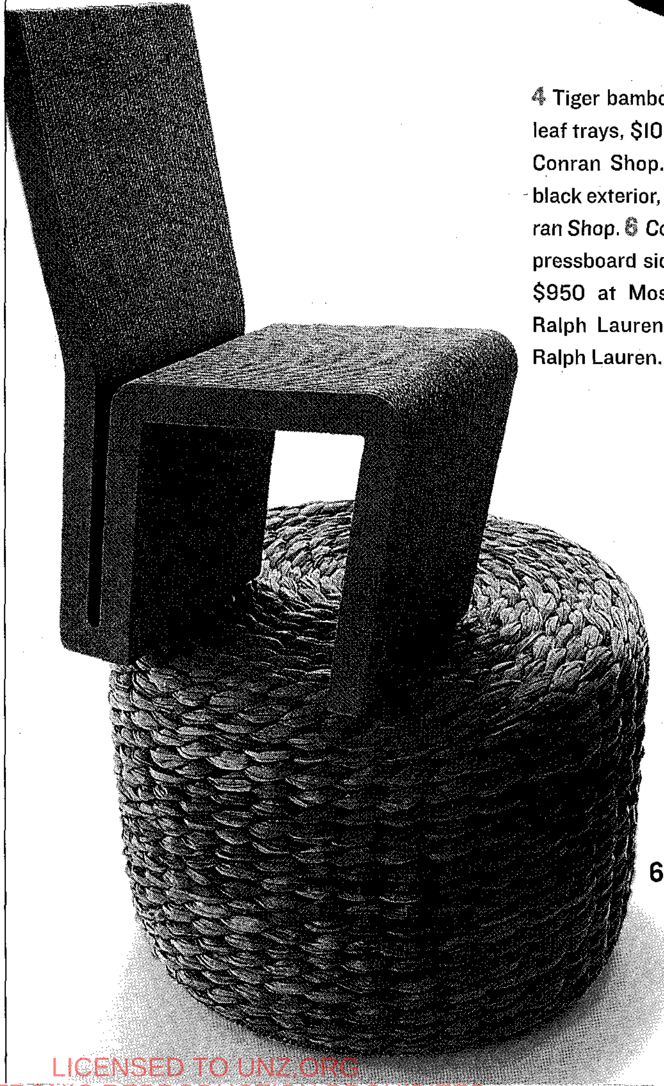
6

4 Tiger bamboo place mat, $28; three leaf trays, $10.50 each; at the Terence Conran Shop. **5** Bamboo bowl with a black exterior, $99 at the Terence Conran Shop. **6** Corrugated cardboard and pressboard side chair by Frank Gehry, $950 at Moss. Peyton ottoman by Ralph Lauren Home, $3,810 at Polo Ralph Lauren.

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SALES & BARGAINS SHYAMA PATEL

The Satchel Page

They'll bowl you over: Forget teeny clutches. These bags—even if you throw in a pair of shoes—still have room to spare.

FACE IT: THAT PRISSY HANDBAG TREND calling for a purse barely larger than a wallet is terribly chic, but not when you're lugging the rest of your life around in a huge tote. This fall, the most covetable handbags are boxy and unisex—with plenty of space for your workday needs (yes, even a Filofax!). Choose hip two-tone styles or *faux* versions of this season's most luxurious hides (ostrich and crocodile—and, yes, even python's still going strong). Here, five that'll leave you with some cash to carry.

We love a trendy purple mock-croc style from **Kenneth Cole New York** ($175 at Kenneth Cole stores) and **Only @ Bloomingdale's** olive calfskin version with tone-on-tone ostrich-esque trim ($140 at Bloomingdale's). For serious splash, pack a day-to-evening load in an oversize, crocodile-embossed leather doctor's bag from **Maxx, New York** ($200 as shown, $155 for a smaller version; both at Lord & Taylor).

For a more feminine look, pick less bulky adaptations of the same general shape. We love **Express**'s compact suede shoulder bag with chic python-print accents ($48 at Express stores) and a sweet, small, sky-blue *faux*-ostrich bowling bag from **Guess** ($62 at Macy's).

Picks of the Week

The Bridal Garden is clearing deeply discounted designer wedding gowns from makers like Ulla Maija, One of a Kind Bride, and Vera Wang. The dresses are samples or company overstock, and all proceeds benefit the Sheltering Arms Childrens Service, a charity for needy kids. *Sheltering Arms Childrens Service; 122 E. 29th St. (212-213-6071); A.E., M.C., V.; Tues.–Sat. by appointment only; 10/3–10/31.*

Maria Turgeon's trendy, colorful makeup pouches, handbags, and luggage (sold

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs by Mandy Schoch.

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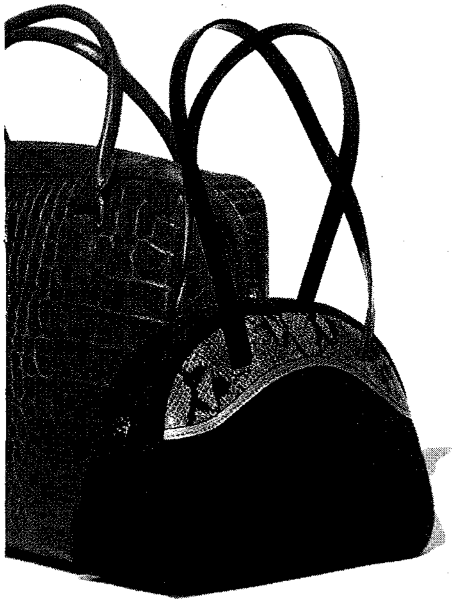
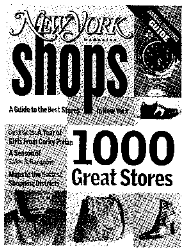


Get a handle on these: From left, bowling-style bags by Guess; Only @ Bloomingdale's; Kenneth Cole; Maxx, New York; and Express.

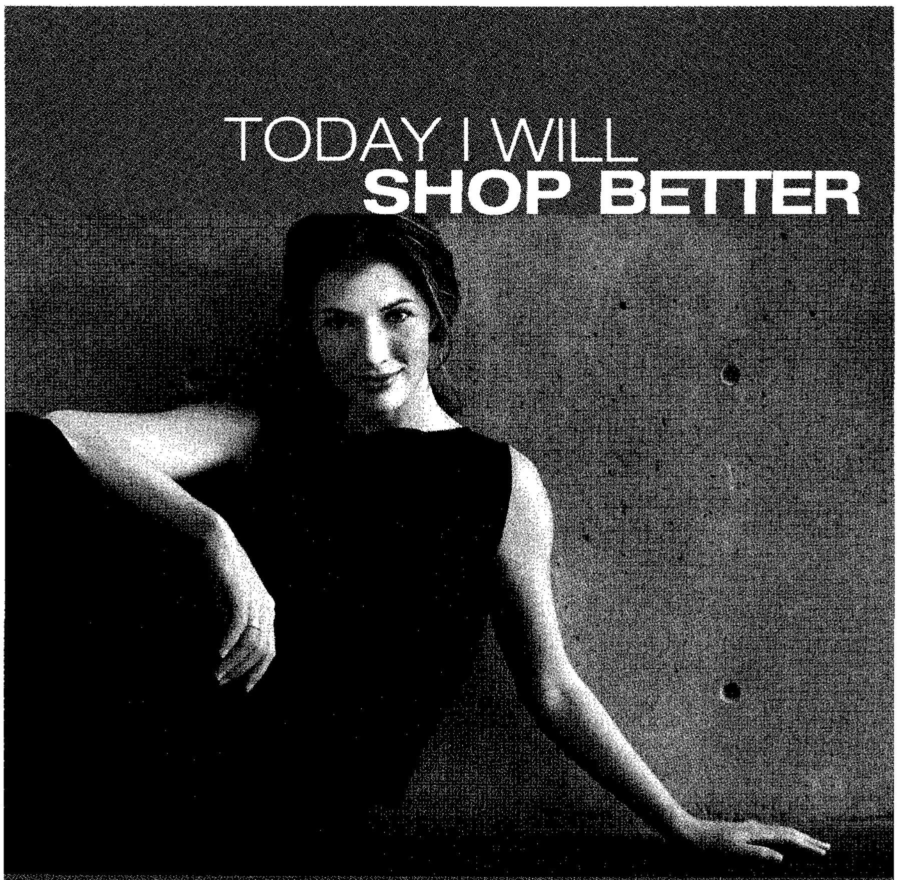
at stores like Scoop and Bergdorf Goodman) are less than half price at her sample sale. You'll find everything from groovy *faux*-python clutches to classic leather totes and gold-chain-strap shoulder bags, all for $20 to $200. *153 W. 27th St., Suite 400 (212-229-0077); cash only; Tues.–Thurs. 10–7; 10/3–10/5.*

Oroblu hosiery, lingerie, knits, and swimsuits (sold at stores like Saks Fifth Avenue and Bloomingdale's) are up to 40 percent off at the sale (and 70 percent for hosiery!). Tights (including this season's must-have fishnets) are $3–$15; lacy underwear is $20–$45; knits and gym clothes are $20–$65. Sizes 2–12. *37 W. 39th St., Suite 1002 (212-768-7424); A.E., M.C., V.; Mon.–Fri. 10–5; 10/2–10/6.* ▬

Additional reporting by Brooke Showell.



Check out *New York Shops*, our guide to the city's best stores, including a five-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).



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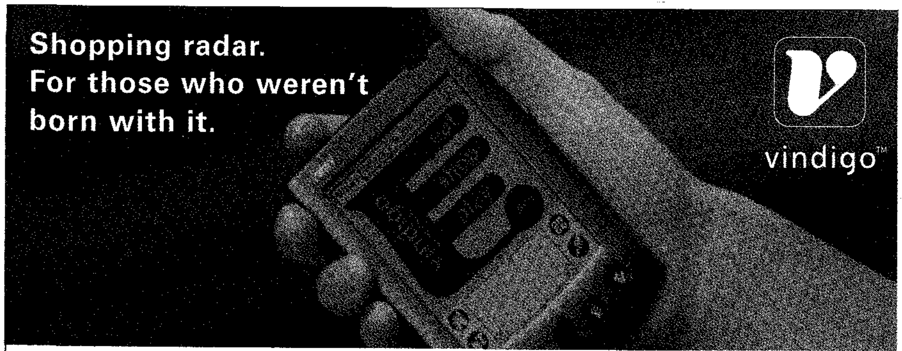

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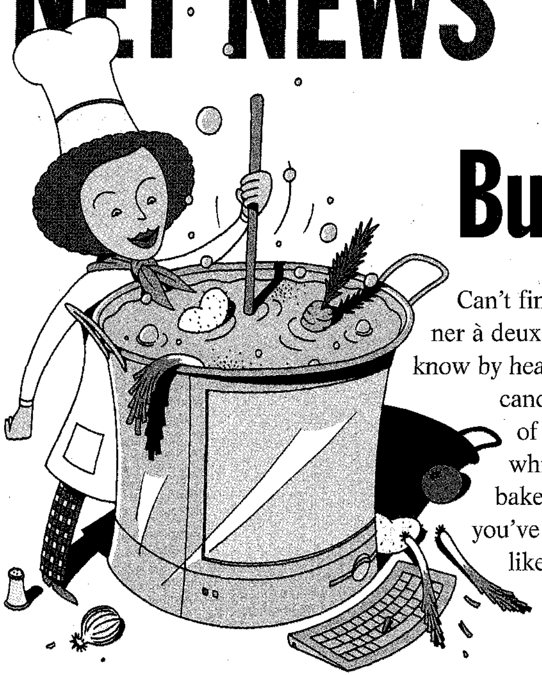
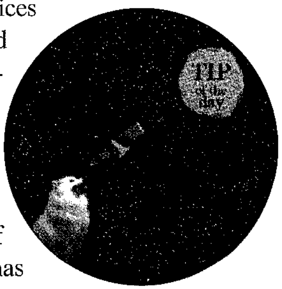
NET NEWS



Burn Rates

Can't find the perfect entrée for a dinner à deux? Bored with cookbooks you know by heart? The Internet is a cook's candy store, a bubbling cauldron of recipes just waiting to be whipped, blended, boiled, and baked into reality. And even if you've already explored megasites like Gourmet.com, there are plenty of lesser-known virtual kitchens worth a taste.

www.gastronomer.com With its declared mission "to equip the aspiring cook with some of the core knowledge needed to get going," Gastronomer is hardly the definitive site for serious chefs. But it does go behind the recipes, providing sound advice with a sense of humor on everything from spices to appliances (it explains the difference between Teflon and Calphalon, and why you shouldn't buy a combination potato peeler–bean slicer). If you're ready for the next level, a section of essays includes the must-reads "Advice for Young Men" and "Pot Lucks, A Cautionary Tale."



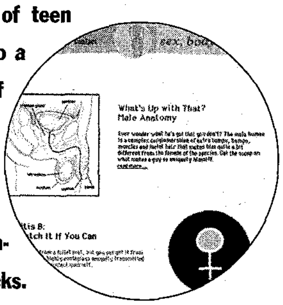
soar.berkeley.edu/recipes The Jewish mother of all recipe sites, the Searchable Online Archive of Recipes has over 67,000 dishes—more than even Mom. Divided by type of dish (main course, soup, side, dessert) or ethnicity (an impressive array including Icelandic, Serbian, Welsh, and Eskimo), SOAR's recipes appear as text-only files that are easy to print and easier to follow. There's no test kitchen, though, so make a test run if you're planning a dinner party around Cherokee bean balls.

vegweb.com "Veggies Unite!" reads the welcome mat at this digital retreat from the evil empire of omnivores. But even meat eaters should make the trek—the smoothie list alone is seventy shakes long—and the site offers a handy guide to what foods contain which vitamins. There's even a vegetarian poetry corner: "Cruelty is a choice / But soy is, too / I'm done with killing / I'm just waiting for you."

topsecretrecipes.com The Internet is full of secret recipes for everything, from absinthe to the A-bomb. And while the CIA might not have this site bookmarked, you can bet someone mounting a coup against the Colonel does. Have you ever wondered why your pancakes aren't as puffy as IHOP's, or your Mexican food as flavorful as Taco Bell's Enchirito? This site shows you how to create "kitchen clones" of all those greasy, fatty fast-food items you just can't live without. Todd Wilbur, who was inspired to start concocting clones after that bogus Mrs. Fields recipe made the online rounds way back when, will even show you how to make a Hostess Twinkies rip-off.

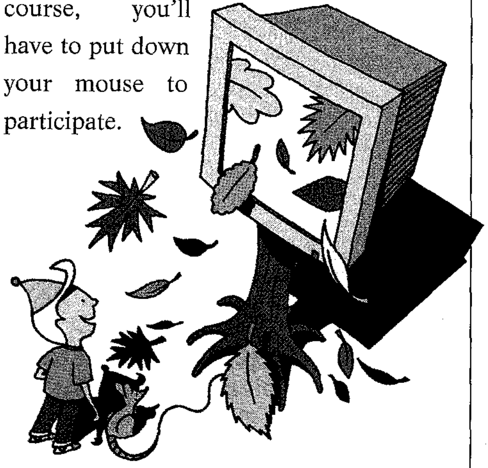
Illustrations by Ingo Fast.

Teen Screen Whether you're a parent, a teen, or somewhere in-between, iEmily.com, a health site for girls, will have the answer to your question. Sleekly designed and informative without being preachy, the site is packed with articles on topics from tattoos to tampons, male anatomy to learning disabilities, herbal medicine to teen angst. Speaking of teen angst, there's also a huge glossary of health terms, with quick definitions of everything from epinephrine to panic attacks.

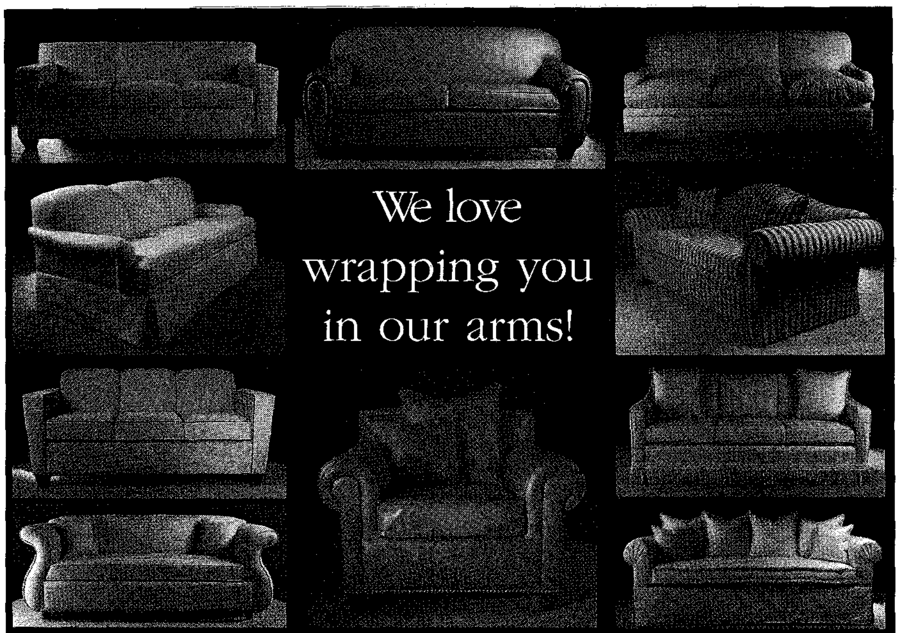


Fall of the Net

Craving some bright colors besides the ones on your monitor? If you're looking for red, orange, and yellow, www.empire.state.ny.us/-tourism/foliage offers regional foliage updates on the state of upstate New York, complete with a map of regional leaf-changing patterns and a nature guide that identifies 24 of the leaves you're likely to ogle. There's also a colorful list of fall events, from Hudson Valley farmers' markets to Adirondacks balloon festivals. Of course, you'll have to put down your mouse to participate.



BY HILLARY ROSNER



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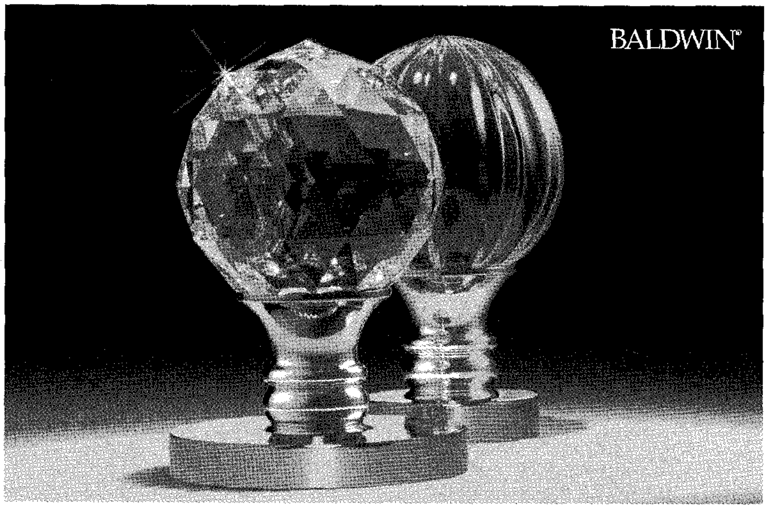

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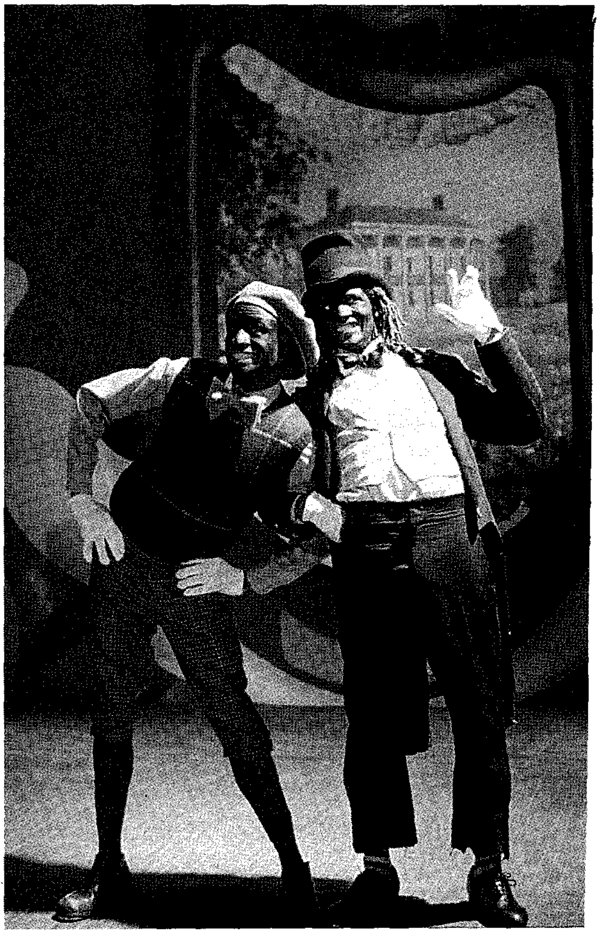
MOVIES PETER RAINER

Black Comedy

Spike Lee's 'Bamboozled' is an irony-deficient riff on 'Network' in which an appallingly racist minstrel show on TV becomes a ratings juggernaut.



The producers: Tommy Davidson, left, and Damon Wayans, Lee's partners in minstrelsy.

Photograph by David Lee.

BAMBOOZLED, THE LATEST CRI DE COEUR FROM Spike Lee, is about a frustrated black television writer, Pierre Delacroix (Damon Wayans), who ends up creating a new program for his network—a variety-act minstrel show set on a plantation and featuring black performers in blackface. Despite protests, the show—featuring Manray (Savion Glover), a formerly homeless tap dancer who is dubbed Mantan after the pop-eyed black comic Mantan Moreland, and titled *Mantan: The New Millennium Minstrel Show*—is a winner. Blackface, worn by all races, becomes the new national rage. Delacroix's boss, Dunwitty (Michael Rapaport), a vice-president of the lagging Continental Network System, is ecstatic. Even President Clinton is shown watching the show and chortling.

Lee loads up his movie with so many hot buttons that the film resembles a compendium of all his previous provocations. It's the Compleat Spike Lee. If dunning and baiting and chastising and lecturing were all it took to create a powerful experience in the movies, then *Bamboozled* would be a masterpiece. It's far from that, although clearly the intention here was to be more than a movie anyway. Lee wants *Bamboozled* to be a call to action: Stop the minstrelsy in our popular culture.

The new minstrelsy, as alluded to in the film, shows up most readily on television, which is where Delacroix, the sole black writer on his network's staff, has been toiling without success. Delacroix believes the black middle class has not been given a chance to sample anything more than race-demeaning monkeyshines. His own shot-down ideas, which include a show about a black headmaster in an eastern boarding school, don't sound so great, either, which may or may not be intentional. The implication here is that Delacroix, Harvard-educated and with a phony, pseudo-cultured accent, is a man out of touch with his blackness. And yet in the beginning, he remains angry enough to stick it to his white bosses. His pitch for the televised minstrel show describes it as satire; he talks about digging deep into his own pain, but what he really aims to prove is that the networks don't want to see blacks on TV unless they are buffoons.

This motive is blended in with another: Delacroix believes that by viewing something so offensive and racist, the country will wake up and move on to a better place. Of course, things don't work out that way, and he becomes an official advocate of the show's success and a self-hating sellout. His assistant, Sloan (Jada Pinkett Smith), goes along for the ride for a while but is aghast at what her boss has wrought; her brother Big Black Africa (Mos Def), who heads the rap group Mau Maus, is outraged enough to take up arms. (The group's final ambush by the police is meant to conjure the most notorious NYPD shootings of African-Americans.)

Lee shot *Bamboozled* in digital video using multiple cameras, and it has the hepped-up quality of an exposé. Some of its tactics are lifted directly from *Network,* which also slammed viewers with self-righteousness and berated us for the soullessness of our appetites. Lee is a great hater. His distaste for Delacroix is so pronounced that the man never comes across as a tragic figure or much of anything else except a puppet. Even his education is held against him. (Maybe while he was at Harvard he should have taken a class with Henry Louis Gates Jr., who has written admiringly of Lee's movies.)

The real hero of the film is Delacroix's father, Junebug (Paul Mooney), a racy comic reduced to playing ghetto dives because, as he explains it, he had too much integrity to allow himself to be neutered by Hollywood. No sellout he. Lee sees this neutering specifically in racial terms, but of course television is an equal-opportunity ball-buster. It is also, on occasion, a place for great comics, including black comics, to shine. Lee isn't terribly specific about what current shows, or movie stars, he believes are causing all the problems. He exhibits a more generalized anger, and in a climate where black movie stars and comics, despite ongoing injustices, have never been more popular with a wider range of audiences, that anger has its hollow side. The excitement and the craziness in pop culture right now have a lot to do with the ways in which racial categories in entertainment, which used to be pretty clear-cut, are now so jumbled. The racial divide is no longer Grand Canyonesque, but Lee wants us to know it's all a sham. At times, it appears that what's really riling him is not that black culture has, in his view, been minstrelized for public consumption but that so many whites are mixing it up with that culture.

A less punitive filmmaker might see something liberating or flattering or even comic in this state of affairs: Movies and TV and hip-hop have turned a vast swatch of white kids into a nation of White Negroes. Lee shows us white people in *Bamboozled,* most pointedly Dunwitty, who think they're real soul brothers or sisters, and we're supposed to regard most of them with utter scorn. And Lee makes it easy for us to do so, since more often than not their hypocrisies are right on the surface. The *Amos 'n' Andy*–loving Dunwitty, whose office is plastered with photos of black sports greats and who has a black wife, tells Delacroix, "I'm more of a nigger than you are." His media consultant, a Yale Ph.D. in African-American studies whose parents marched with Dr. King in Selma, proffers slick advice about how to buy the NAACP's complaisance regarding the minstrel show. The consultant's name is Myrna Goldfarb, and Dunwitty, who says *mazel tov* and jokes about the size of his nose, is clearly also meant to be a member of the tribe. What is this scapegoating doing in a movie that claims to promote healing?

The film never makes it believable to us that blackface could become a national craze, or that critics would champion the minstrel show as groundbreaking. Does the show's runaway success mean that it's being interpreted by audiences and commentators as subversive satire designed to wake America up? Or does it mean, as Delacroix's disapproving mother laments to her prodigal son, that "a coon is a coon"? The latter, I think. The pickets against the show are led by the Reverend Al Sharpton and Johnnie Cochran, and they are not deluded men. The notion of a craze for blackface serves the film's hysteria about populism run amok in the liberal atmosphere of the new millennium. The film's model is not only *Network* but *A Face in the Crowd* (1957), in which a guitar-picking corn-pone con man, Andy Griffith's Lonesome Rhodes, becomes a television celebrity and bamboozles the nation with his homespun charm. (Lee's movie is dedicated to Budd Schulberg, that film's screenwriter.) Savion Glover's Mantan is like a more innocent version of Lonesome—innocent, that is, until Sloan and his minstrel partner, Womack (Tommy Davidson), wise him up about how demeaning his success is. Sloan offers up little mini-tutorials in the history of minstrelsy; she confronts Delacroix with a videotape compilation of atrocious racial stereotypes from the history of film and television and shouts, "Look at what you contributed to!"

As awful as many of these images are, there is another side to this tragedy that *Bamboozled* is unconcerned with: the ways in which black entertainers, even in the most cruelly stereotypical of roles, often managed to steal the show anyway with their wiles and timing and spirit and beauty. Who could not have eyes for Bill "Bojangles" Robinson, even if he was hoofing with Shirley Temple? Poor Mantan Moreland and Hattie McDaniel and all the rest are made to take the rap in this movie for contributing to a legacy of racist degradation. One would think, given what they were up against, that a bit more sympathy

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might be shown to these people. But sympathy doesn't have much truck in *Bamboozled,* where rancor takes the place of argument and outrage is palmed off as art.

THE SYRUPY, INSPIRATIONAL **Remember the Titans**, set in 1971, is a race-relations drama that's about as far removed in tone from *Bamboozled* as you can get. Denzel Washington's Herman Boone becomes head coach of the T.C. Williams High Titans in Virginia, the school board having passed over the expected choice, Bill Yoast (Will Patton), after being forced to integrate an all-black school with an all-white school. Whites and blacks, initially at odds, learn to respect one another, and at each sign of respect the music swells. The story is based on real incidents, but the uplifting tone is laid on so thick that it's difficult to believe a minute of it. Because this is a Disney movie, the N-word is never used, although its substitutes here, *monkey* and *coon,* sound even worse in context. It's time for Denzel Washington to stop essaying role models for a while. He's beginning to confuse playing an admirable human being with giving an admirable performance.

THE BEST REASON TO SEE KARYN KUSAMA'S **Girlfight** is for the surly, indrawn expressiveness of its star, Michelle Rodriguez. She plays Diana Guzman, who lives in the projects in Brooklyn and can't find an outlet for her aggressions until she starts boxing lessons at a local gym. There have been other recent movies about women fighters, including *Shadow Boxers* and *On the Ropes,* but those were documentaries. Through Rodriguez's performance, *Girlfight* brings into the fictional realm some of that caught-in-the-moment documentary realism; Rodriguez had never boxed before nor acted except as an extra, and she seems to be thinking through every move she makes. Yet her acting is also sensual and instinctive. Her performance is an amateur triumph, but the same can't really be said for the film, which doesn't know what to do with Diana's unruliness except to channel it into a feminist fable of empowerment in which the girl is finally forced to square off against her boyfriend (Santiago Douglas) in a metaphorical battle of wills. Violence is meant to be her salvation, but the bruised look she sends out suggests a different, and more interesting, story. Her glare tells us that what saves her is also what immolates her.

LARS VON TRIER'S **Dancer in the Dark** STARS the Icelandic singer and composer Björk as Selma, a Czech immigrant and single mother living in a trailer in a working-class town in Washington State in 1963. Going blind, Selma stashes her meager paycheck from a local factory job in order to pay for an operation that will spare her son a similar fate. Her passion is musicals, and periodically she fantasizes her own life as a big production number. The results of these imaginings, with music and singing by Björk, rank with *At Long Last Love* and *Everyone Says I Love You* as examples of the worst musical scenes ever. Von Trier placed some 100 stationary video cameras around the set—that's 100 too many. It's not just that the numbers are berserkly bad; they also don't seem to have any emotional connection to this bedraggled, Dickensian waif. Von Trier puts Selma through so many motions of sorrow and cruelty that the film turns into a masochist's orgy. Björk won the Best Actress prize at Cannes for her performance, but I found her elfin intensity more creepy than moving. Von Trier piles on the extreme close-ups of her tremulous pathos, just in case we missed the intensity. ▬

Peter Rainer's 1997–2000 reviews are available at **newyorkmag.com**.

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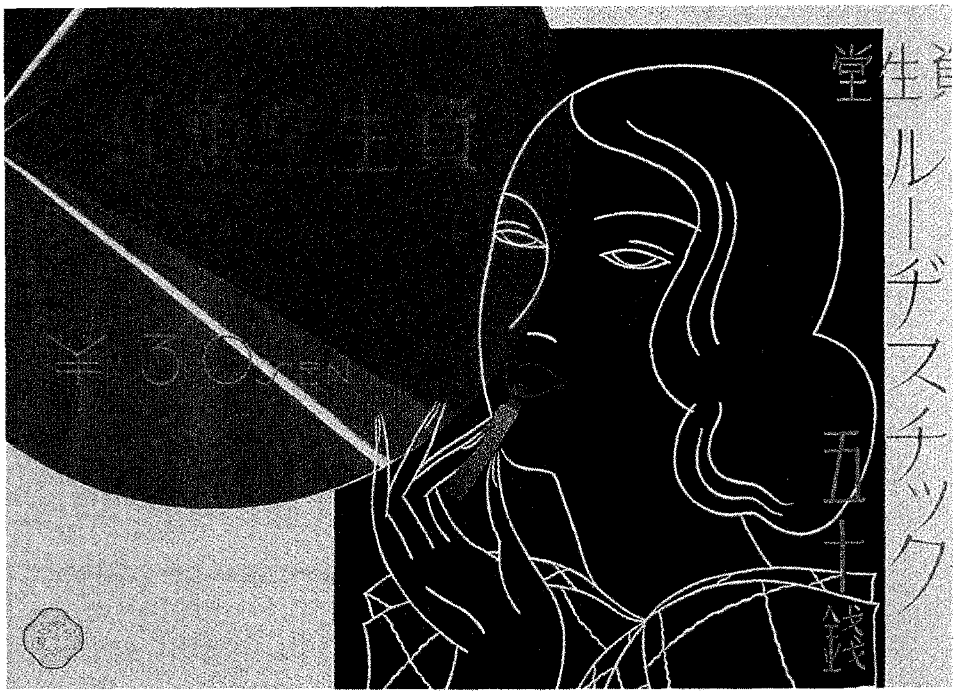
ART **MICHAEL BRENSON**

Face the Nation

An exhibit at NYU's Grey Gallery shows how Japanese makeup giant Shiseido spent a century making Asian women fashionably beautiful.



Cover girl: Shiseido underwrote *Face to Face* and opened up its extensive archives.

WALKING THROUGH **Face to Face: Shiseido and the Manufacture of Beauty, 1900–2000**, you may feel more like you're in a cosmetics store than in an art museum. New York University's Grey Art Gallery presents display cases of skin creams, perfumes, and powders instead of sculptures; newspaper ads and posters instead of paintings or photographs hang on the walls. A video monitor runs decades of television ads promoting the newest products from Shiseido, one of the most shrewdly tasteful and design-conscious cosmetics firms in the world. Moving past all the stylish products and ads documenting many of the ways in which Japanese women have painted, powdered, teased, and combed themselves into one or another image of desire during the past 100 years, you almost expect a salesperson to daub the back of your hand with perfume or instruct women about an appropriate eye shadow or rouge. But the products can only be looked at; the Grey is indeed a museum, and the exhibition is far more artful in its treatment of this giant of the beauty industry than it may at first seem.

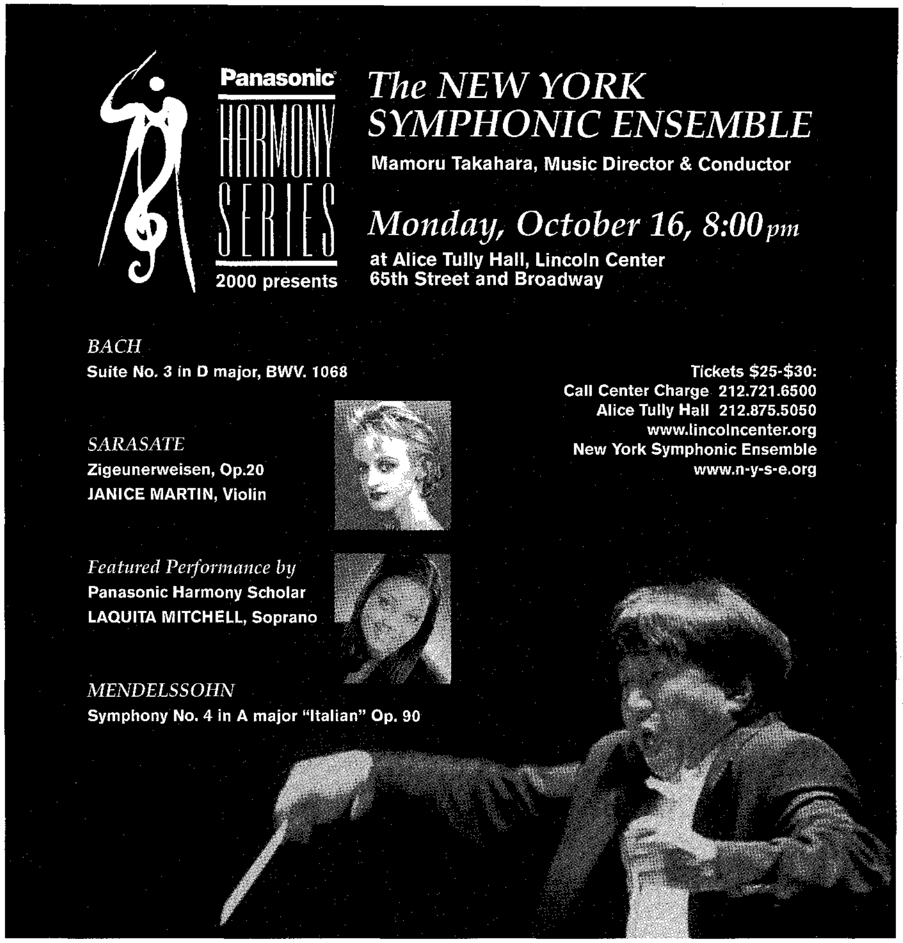
All the material comes from the massive archives of Shiseido, the best-known Japanese cosmetics firm and—according to Lynn Gumpert, director of the Grey, curator of the exhibition, and longtime observer of Asian art and culture—the only one that has attained the status of international corporate powerhouse. Through its publications and exhibitions and its rapid assimilation of cultural currents in the United States and Europe, Shiseido has, from the beginning, portrayed itself as a business attuned to the most vital Western cultural trends. It has been remarkably successful in making generations of Japanese women, and more recently some men, believe that by buying its products, they belong to the present. Because of our unbreakable connection with Western newness and youth, it says to its customers, you can in effect become shareholders in modernity and participants in the American dream. Like Americans, you can make yourself over from scratch.

The show includes a wealth of fresh material, including Japanese woodblock prints that are beautiful and loaded with information about nineteenth-century Japanese conceptions of appearance and beauty, and interest in Western customs and dress. The 1877 prints by Yoshitoshi Tsukioka show a happy geisha at her toilette at different hours of the morning, relishing the joys of applying powder or brushing her teeth with steaming-hot water. An 1888 print by Shinsui Inoue provides a snapshot of the Ginza district in central Tokyo, where Shiseido began. Its streets are lined with people strolling in Western suits or Japanese kimonos, in full bustle even then.

These woodcuts are from the densest part of the exhibition, devoted to the Meiji period (1868–1912), when Japan was emerging from 200 years of isolation and the government essentially institutionalized commercial and social interactions with the West. Shiseido was founded in 1872 as a pharmaceutical company. A newspaper ad from 1877 includes the English words *chemists* and *druggists* and the German word *apotheke.* In 1915, Shinzo Fukuhara, the third son of the founder and a graduate of Columbia University, took over the firm and changed its focus to cosmetics. Since then, Shiseido has linked good looks and good health, promoting cosmetics as a surefire means to a modern—read Western—lifestyle. Even when it made use of Japanese icons, as it did in its appropriation of a famous Hokusai image of Mount Fuji and its references to Zen Buddhism in its sixties posters for "Zen Perfume," it selected icons well known and admired in the West.

One of the keys to Shiseido's success is that it has always known how far to go without seeming immodest or craven. Even when its designs are bold, they are never intrusive; when it uses sex to sell a product—as it has done increasingly since 1980, when Serge Lutens, a former star at Christian Dior, was brought in to develop a new global image—Shiseido's profile is knowing and

Photograph courtesy of New York University Grey Art Gallery.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restrained. When it is naughty, it is naughty lite. "Untied" is a 1996 men's fragrance whose name promotes the idea of the Japanese—or is it American?—businessman ripping off his tie and letting go. The slightly bent but essentially erect bottle, its cap seemingly ready to lift with the slightest pressure, promises instant, guilt-free release. Shiseido has been masterful in creating the impression that it is incapable of arousing criticism or concern, and that its products are playful and good for you.

THE GREY'S HANDLING OF THE SHISEIDO MATERIAL is itself shrewd and restrained. In addition to funding this exhibition at a time when it is trying to raise its international profile, Shiseido contributed $500,000 to the Grey's endowment, a huge sum for a university museum. Clearly, the kind of critical examination that would be expected if a museum were documenting a defunct corporation is not possible here. The show's most serious weakness is that it doesn't even raise the issue of the difficulty of getting inside a Japanese corporation; by the end, we know no more about Shiseido's operations and the people who run it than we did at the beginning. But that does not mean there's no critical edge. Gumpert knew that the very act of presenting these objects in a university meant they would invite close study. She has also actively built questions into the exhibition. In its center are around 80 large photographs of young Japanese women spanning the past 100 years. Printed on four horizontal Plexiglas arcs supported by metal rods, they reflect the show's four chronological sections (Meiji period, twenties and thirties, sixties and seventies, 1965 to the present). Together, the four curves suggest the four lines of an *x*, a form that implies both targeted focus and cancellation.

These photographs from the Shiseido archives reveal the investigation of images of young women that have helped the company locate the longings and trends that inform its products. They are black-and-white; some have the graininess and lack of focus common in photographs from memorials. The people in them are anonymous. The archival dimension of this display contrasts sharply with the obsession with youth and newness in the rest of the show. Even the smiling, happy people documented in the photographs seem like specimens or trophies. "Face to Face" does in fact celebrate a stylish and influential company. But it also leaves us with a heightened awareness of the coldness, scrupulousness, and hypersensitivity of Shiseido's corporate eye. ■

Mark Stevens is on a six-month leave.

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Ardor in the Court

Richard Meier's expansive, light-suffused design for the U.S. Courthouse in Islip is as passionate about modernism as it is about democracy itself.

JEFFERSONIAN-STYLE COURTHOUSES, WITH MASSIVE columns and elevated porticoes, may be derived from the Greco-Roman culture that invented democracy, but they throw their architectural weight around like the authority figures they are. African-Americans in the South commonly regard their colonnaded façades not as protective, avuncular presences but as oppressive afterimages of the Big House. The very posture of these classicized buildings—heavy, internalized, closed—conveys commanding messages about social obedience.

Moored just north of the Southern State Parkway in Central Islip and rising high above the treetops, the titanic, blazingly white new U.S. Courthouse and Federal Building by Richard Meier is monumental. But its abstract language—a classic Modernist exercise in point, line, plane, and volume—radiates fresher, more egalitarian images relatively free of cultural baggage. A lookout by day and a lantern at night, the 600-foot-long, 235-foot-high glass façade, protected by a dynamically bowed and gridded sunscreen, allows views from all the public spaces inside to the sweeping plaza out front and the Atlantic in the distance. It is not a fortress but a building intended to portray an updated, twenty-first-century sense of justice characterized by openness, accessibility, and transparency.

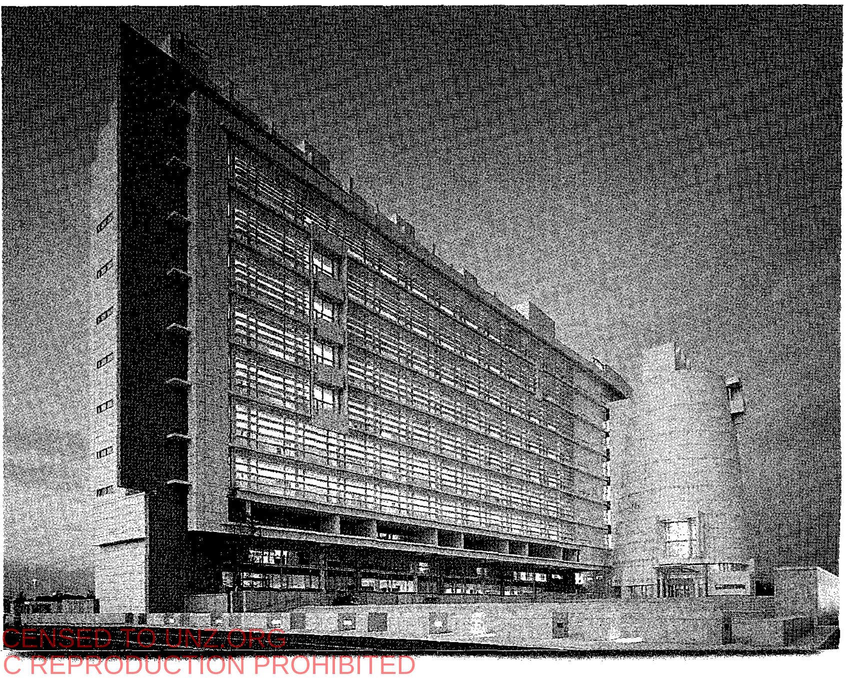
The U.S. General Services Administration, working with Judge Leonard Wexler, wanted a building whose design would instill respect for the judicial system. Awe, however, is an infrequent by-product of Modernist architecture, which—with its easy-flowing floor plans and glass expanses—too often falls short in commissions charged with ceremonial and iconic roles. Hiring Meier involved risk: How would his cool, stark abstractions, appropriate perhaps for modern art museums, mesh with the needs of the courthouse for gravitas and dignity?

During the heyday of post-modernism, Meier's New York phone went cold and his famously white structures were built far from the city, either in Europe or in California. The courthouse represents not only a welcome New York comeback for Meier but the return of a reconstructed Modernist. In his design, Meier grew beyond the episodic village he designed in the Los Angeles hills for the Getty Center, where he carried over familiar formal complexities and a collagist sensibility from previous projects.

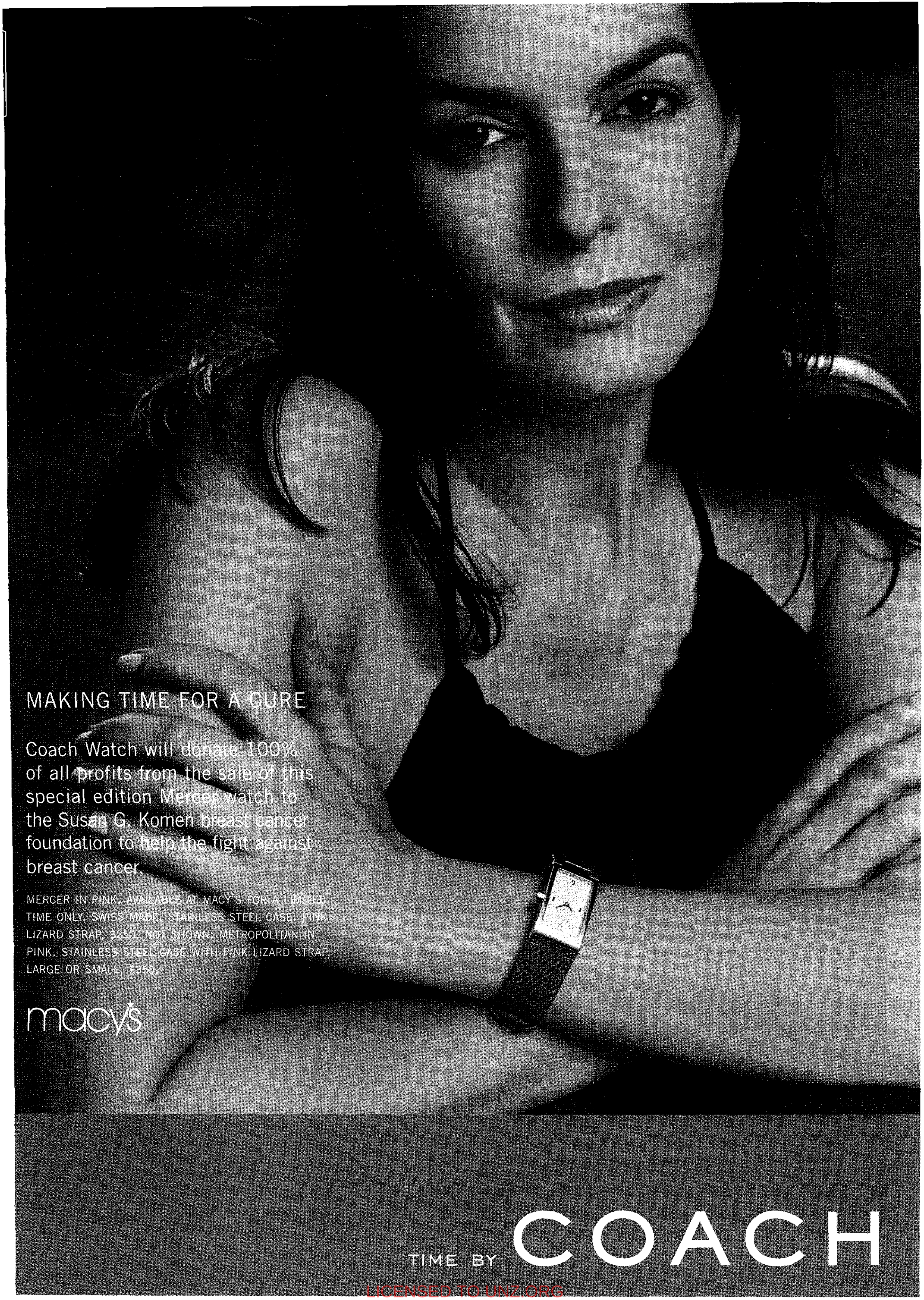
Walk across the bleached concrete forecourt in Islip and you are entranced by a tilted, truncated cone that, like a totemic object, leads you on. Standing against the aluminum-paneled tapestry of Meier's façade, and serving as its entry portal, the tower is punctuated top and bottom with talismanic geometric knots surrounding the balcony and entrance openings. Just past the glass canopy and beyond the threshold, the tower climaxes in a vertiginous space whose convergent lines zoom up to a skylight crossed with another geometric knot backlit by the sun and sky. The conical space simply amounts to the rotunda usually buried within a traditional courthouse, which Meier repositioned here in front of the main building in a syntactic shuffle. This breathtaking chimney of space inaugurates a Corbusian *promenade architecturale* leading to another very tall, if less inspired, cubic atrium, where elevators rise to long courtroom corridors offering an ocean panorama that is rarely glimpsed mid-island.

MEIER TALKS OF A NEW CLARITY IN HIS WORK. LIKE A STAKE, the "rotunda" grounds the building in the site. The second atrium, which separates the criminal and bankruptcy courts, serves as the stage for a processional staircase leading up to the Special Proceedings courtroom, where new citizens are sworn in. Meier layers the building front to back, with a clear separation of circulation paths for visitors, prisoners, and judges.

That the building works like an efficient machine is not the reason it is masterly. With that cone, the architect has created a building that has the arcane mystery of an astronomical observatory. What differentiates Meier's displaced rotunda from, say, I. M. Pei's pyramid at the Louvre is that Meier breaks the symmetry of the Platonic form by leaning its vertical axis away from the action



Mystery and light: Meier's design allows for a hypnotic play of light within the courthouse.



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TIME BY COACH

of entry, as though the cone were listing in sympathy with the vector of pedestrian movement. Meier has often skewed his plans off the right angle in his complex horizontal collages, but rarely has he tipped the vertical axis.

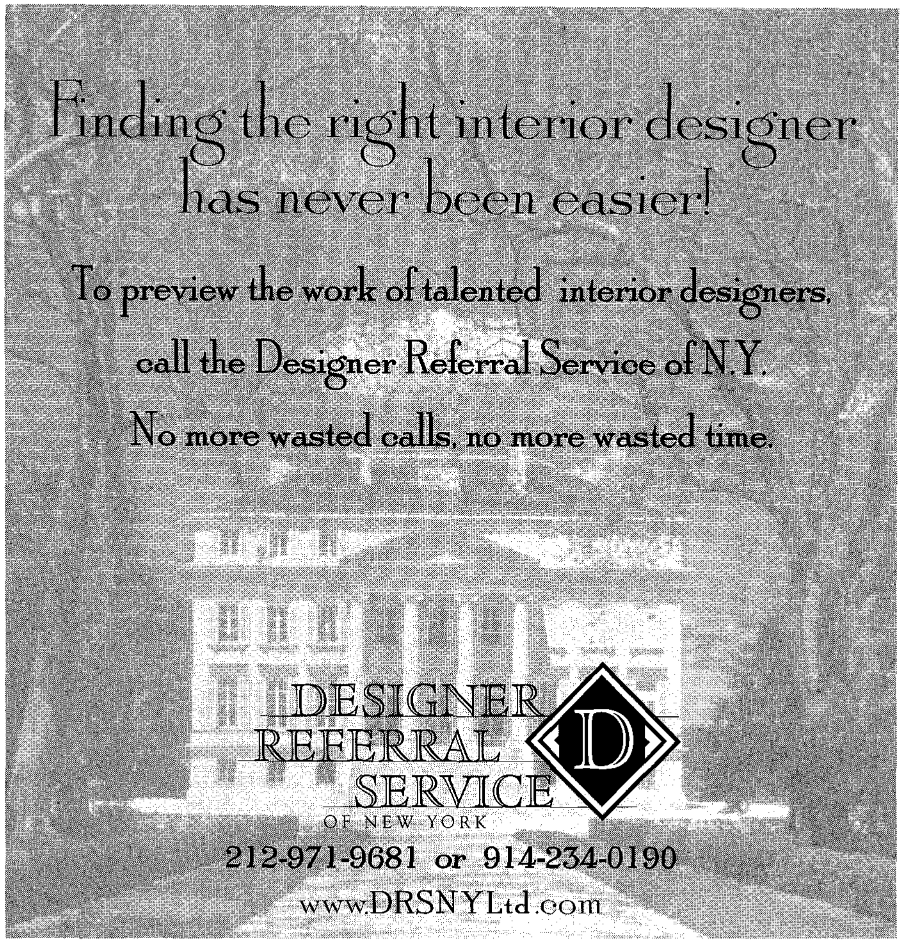
The tilt amounts to barely five degrees, but it subtly questions gravity's equilibrium, while the knotted geometries take the eye into their inexplicable intricacies. The light entering through the oculus at the top floods the space with hypnotic patterns of light and shadow. The entry provokes awe in the way the prow of a boat or the chute of a dam captures a viewer who can't quite wrap his mind around the soaring vision.

Working with former partner in charge of design Thomas Phifer and project architect Renny Logan, Meier massed the 23 courtrooms and public spaces into a hefty 718,000-square-foot building block, but the authority of the design comes more from inspiration than from the physical imposition of mass. We know from so many courtroom dramas that jurisprudence is neither linear nor absolute—that moments of inspiration and irrationality regularly and irregularly tangle the net of apparent reason. Meier's design recognizes that paths to judgment are not necessarily straight. The architect suggests the imponderability of the legal process and, counterintuitively, makes the mystery heroic. The truth of law is no longer carved in stone and immovable Platonic geometries.

Perhaps the most amazing aspect of the cone—which is, after all, only a vestibule—is its escape from the "value engineers" who usually snip off anything not overtly functional. Given the second atrium, the cone is almost redundant, and yet it is the soul of the building. Meier argued that the rotunda was an integral part of the architectural promenade weaving through the building, and miraculously it survived. Materials that would have protected the courthouse in many places did not make the cut, and as a result, the building's custodians are in for a lifetime of grooming acres of easily bruised Sheetrock.

Heading into the courthouse design, Meier faced the problem of many artists chosen for their signature style—how to keep it, yet change and grow? At Islip, he was at the top of his game. Remarkable for its spatial richness, its formal complexity, and the gyroscopic plays of light on luminous surfaces, the main structure is powerful and subtle. Based on the grid, and marching along with the rhythm of a band, it remains a characteristic example of Meier's regularity and rationality. What is new and compelling is the monumental enigma that everyone must pass through. It makes you wonder. ▬

Joseph Giovannini's reviews are available at **newyorkmag.com**.



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CLASSICAL MUSIC PETER G. DAVIS

The Band Plays On

The chattering classes continue to chatter about Kurt Masur's successor, but in the meantime, the Philharmonic is making beautiful music.

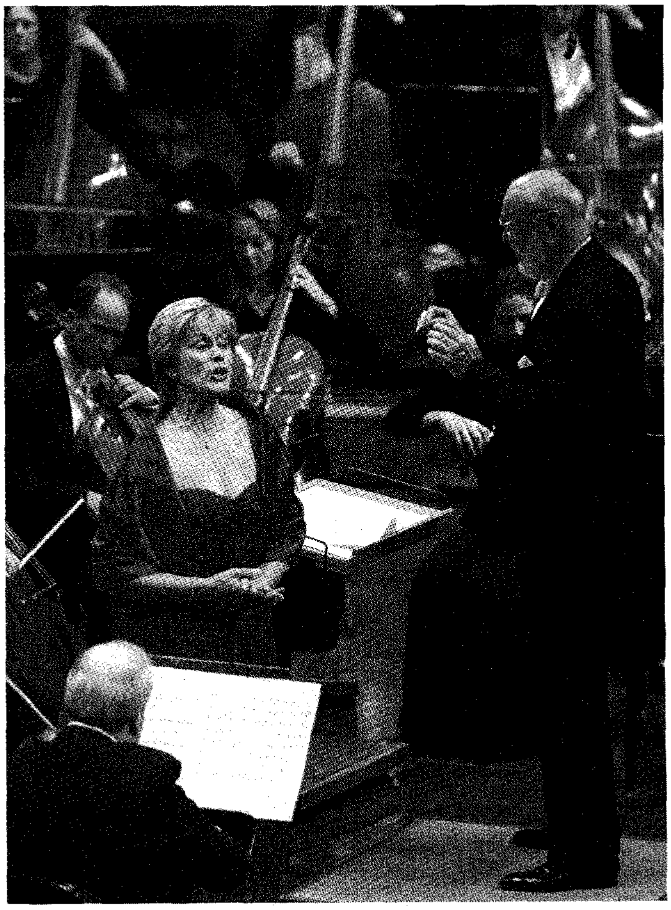
THE GREAT SEARCH IS ON AGAIN AND BETS ARE BEing placed, but the prey, as always, is elusive. Who will become music director of the **New York Philharmonic** in 2002? I last played that game eleven years ago in an article for this magazine, mulling over the qualifications of a dozen likely candidates to succeed Zubin Mehta, and not one of them was named Kurt Masur. So much for the inside word. This time, the call is even tougher and the final selection could be even more surprising, now that the front-runner and apparent first choice, Riccardo Muti, has turned the job down. Who's left with comparable allure? Right now, just two entries on the orchestra's short wish list have been bandied about in the press: Christoph Eschenbach and Maris Jansons—estimable musicians, no doubt, but not exactly names that quicken the pulse.

But then, the pickings have never been thinner, even among top European conductors—and it seems a foreign accent is still a major consideration when a vacancy on an American podium is to be filled. The Philharmonic obviously craves the sort of charismatic leader it has not had since Leonard Bernstein, but that breed is now extinct. Competence is the rule today, and larger-than-life conductors no longer put their stamp on an orchestra, define its collective personality, or mesmerize audiences as they did a generation ago. Yes, there are a few maestros who conjure up a faint aura of that golden age, but they can be counted on the fingers of one hand, and all of them are firmly committed to other posts.

Take Daniel Barenboim, music director of the Chicago Symphony Orchestra and the Deutsche Staatsoper Berlin, and a busy pianist as well—certainly an impossible option. But wait. He is also an old pal and keen admirer of Zarin Mehta, Zubin's younger brother and the Philharmonic's new executive director and a man who already gives every indication of being a more influential and public figure in this post than his predecessors. Just to give this outside possibility an even more interesting spin, Barenboim's contract in Berlin expires in 2002. According to the conductor himself, renewal will be contingent on his being relieved of all administrative duties so that he can concentrate exclusively on making music. Otherwise he plans to move on.

Barenboim passed through town a few weeks ago, and on the day I spoke to him, he definitely seemed disenchanted with the bureaucratic politics that drive Europe's musical life, especially in Paris and Berlin, where he has been a prominent musical mover and shaker for the past twenty years. How refreshing the prospect must seem, to work in a country where the government couldn't care less about meddling with the internal workings of the New York Philharmonic. Of course, if Barenboim did choose to work in the United States full-time, it's hardly likely that the Philharmonic would care to share him with the Chicago Symphony, where he is under contract through 2006. But I wouldn't count out anything in this latest crazy round of musical chairs. When I left Barenboim's hotel suite, who should be ushered in, with a hungry look in his eye, but Zarin Mehta?

Since guessing the next Philharmonic music director can only be an idle game for us armchair kingmakers, I'd like to nominate James Levine. Levine has been toiling at the Metropolitan Opera for almost 30 years, a long time for anyone to stay in one job, and by now he might benefit from a change. Surely, Levine has accomplished everything he can at the Met, where he has led virtually every opera in the mainstream repertory many times over. I know that I'm in a minority—for the New York press in general, Levine can do no wrong—but I find his performances increasingly deficient in depth



Nothing like a dame: Diva Kiri Te Kanawa sang Mozart and Strauss with the Philharmonic.

Photograph by Chris Lee.

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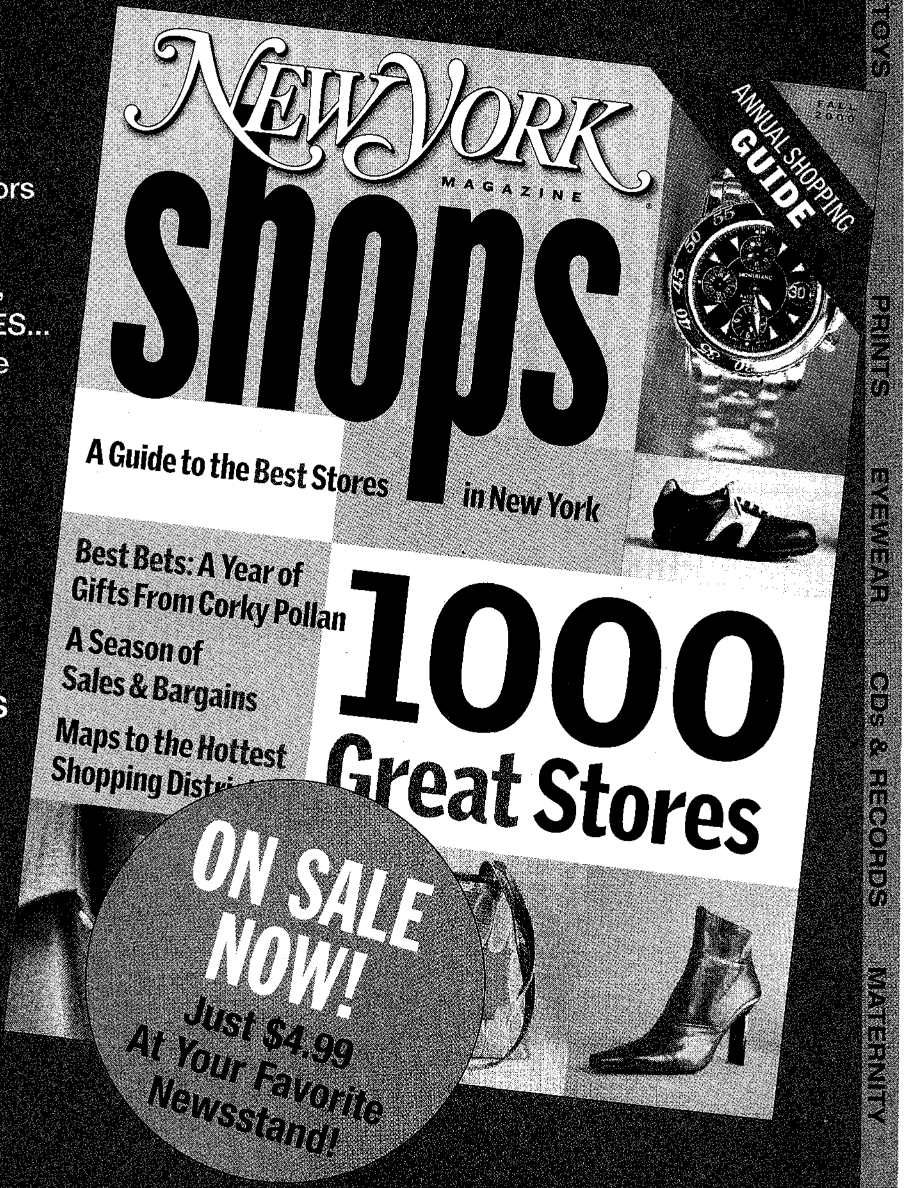
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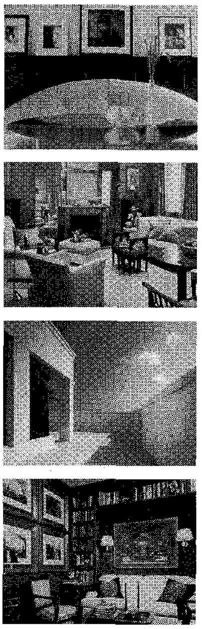

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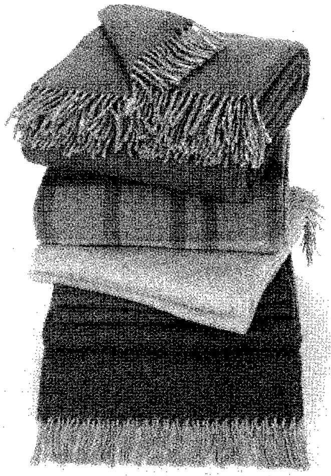

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and spirit despite the instrumental excellence of the orchestra he has trained. Perhaps a radical change of pace is exactly the stimulus this brilliant musician needs to help him realize his full artistic potential before it atrophies altogether.

MEANWHILE, FOR THE NEXT TWO SEASONS, Kurt Masur will continue to be a very prominent musical presence—and no doubt a welcome steadying influence during a time that is likely to be turbulent as the Philharmonic refocuses its sights. The opening-night concert in Avery Fisher Hall certainly set a reassuring tone: comfortingly familiar music by Mozart, Mendelssohn, and Richard Strauss, all played with remarkable clarity, warmth, and instrumental sheen. However unsettled the orchestra may be right now, performance standards have not suffered—in fact, they may never have been higher.

That surely reflects Masur's reputation as a benign tyrant, a conductor whose musical ideals command respect even from players who may not particularly care for the man. I have seldom heard a sunnier, more lyrical account of Mendelssohn's *Italian Symphony,* one that sang gloriously in every measure, even in the leaping saltarello finale. Adding to the evening's pleasures was **Kiri Te Kanawa**, still looking gorgeous and sounding well preserved in the twilight of her career. Her interpretations of two Mozart arias and the final scene of Strauss's *Arabella,* with the same composer's song "Morgen" as an encore, may have been a bit bland and gingerly sung, but there is still plenty of tonal quality left in this lovely throat.

The next evening, Masur launched a three-week Mendelssohn festival, still in progress this week with the orchestra's first-ever performances of the rarely heard oratorio *St. Paul.* In some quarters, stifled yawns greeted the news of this project—Mendelssohn still gets bad press from critics who consider him charming but superficial, hardly the composer for a major orchestra to be celebrating when there are far more pressing artistic issues to explore. They are wrong, of course, and there's no one better equipped to explore Mendelssohn than Masur, who grew up in, studied at, and later directed the Leipzig musical institutions that the composer was intimately associated with. The first concert contained mostly familiar scores, but they have never sounded fresher: the *Violin Concerto* (Sheryl Staples as the engaging soloist), two overtures, and a repeat of the *Italian Symphony.* As long as Masur is here, why not let him conduct the music he does best? ■

Peter G. Davis's 1997–2000 reviews are available at **newyorkmag.com**.

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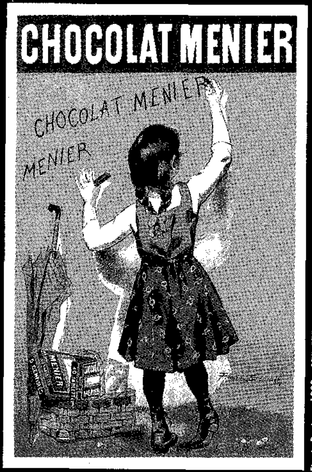

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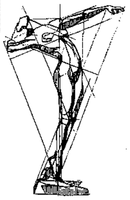

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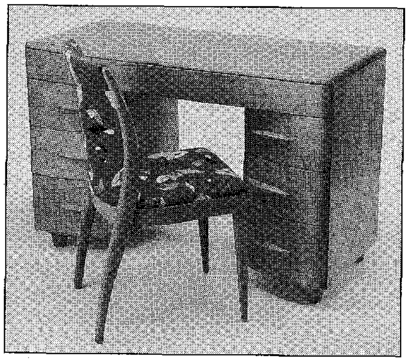

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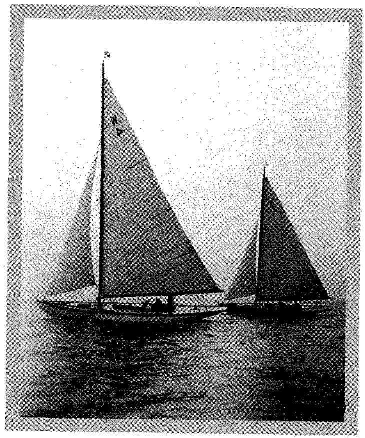

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DANCE TOBI TOBIAS

Capital B

As the Kennedy Center's terrific tribute demonstrated, plenty of companies out there could show New Yorkers a thing or two about Balanchine.

NEARLY TWENTY YEARS AGO, AS GEORGE BALanchine's life was slowly being extinguished by a maverick illness, the question tormenting dance fans was, will the New York City Ballet be able to sustain the master's incomparable canon of dances without his presence on the scene? The answer turned out to be no. The NYCB's interpretations of the ballets, while obviously closest to the choreographer's unique style, have come increasingly to lack precision, energy, commitment, vision. This being so, the crucial question became, can Balanchine's ballets have a viable life elsewhere? The recent **Balanchine Celebration** at the Kennedy Center answered that question with a yes of Joycean force.

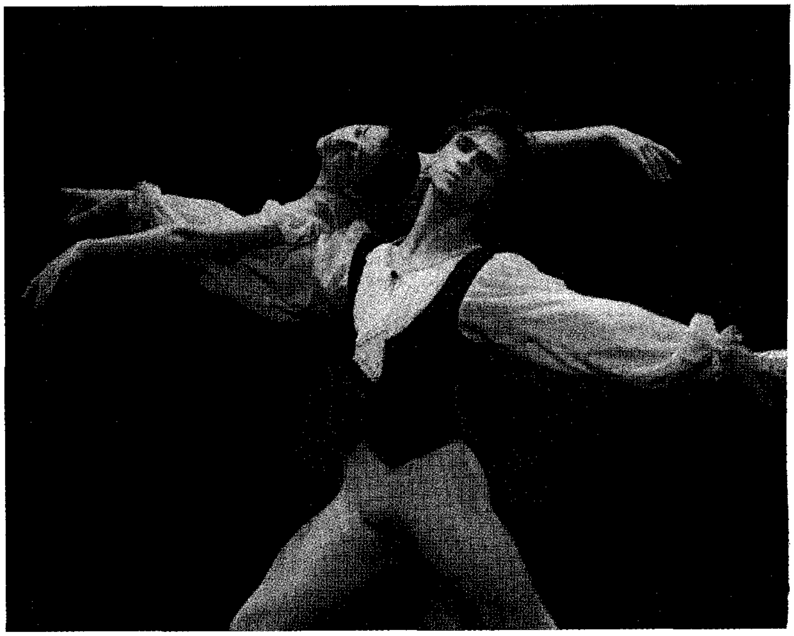
The event, spread over two weeks in September, comprised four different programs devoted to touchstone works—*Mozartiana, Symphony in Three Movements,* "Rubies" (from *Jewels*), *Bugaku, Agon, Square Dance, Divertimento No. 15, Symphony in C, The Four Temperaments, Serenade,* and *The Prodigal Son*—and a sprinkling of those brilliant "desserts" that masquerade as sheer entertainment: *Tarantella, Western Symphony,* and *Stars and Stripes.* The demand this unremitting presentation of riches made upon the viewer's capacities—his attention, his intellect, his emotions—was both exhilarating and exhausting. At moments, some of us confessed to one another, we longed for a dollop of the second-rate that would allow us to relax.

The participating troupes were the Suzanne Farrell Ballet (marking its transition from pickup-group status to official companyhood), the Miami City Ballet, the San Francisco Ballet, the Pennsylvania Ballet, the Joffrey Ballet of Chicago, and members of the Bolshoi Ballet. Though the NYCB wasn't represented, because of budget limitations, comparisons of the Celebration's productions and the home team's were very much in the air.

The effect of the best stagings and performances seen at the Kennedy Center closely resembled the experience one had when Balanchine himself masterminded the show, working with dancers he'd bred to his needs, creating the choreography on them or cannily choosing them to inherit roles, coaching them himself, and simply being there, watching with those hooded eagle's eyes that seemed to see, at once, the visible and what lay beyond it. Most of the productions appeared to be governed by an inspired, unfaltering idea about the essential nature of that particular ballet. The dancing, lushly musical, poured out of the performers' bodies like the sound from the orchestral instruments or song from a singer's throat. The dancers worked with an ardent, at times ecstatic devotion, petty egos submerged in their communal effort to embody Balanchine's creation. Nothing was mechanical; the best of the work was intensely expressive, conveying moods and epiphany-like insights that words can't reach.

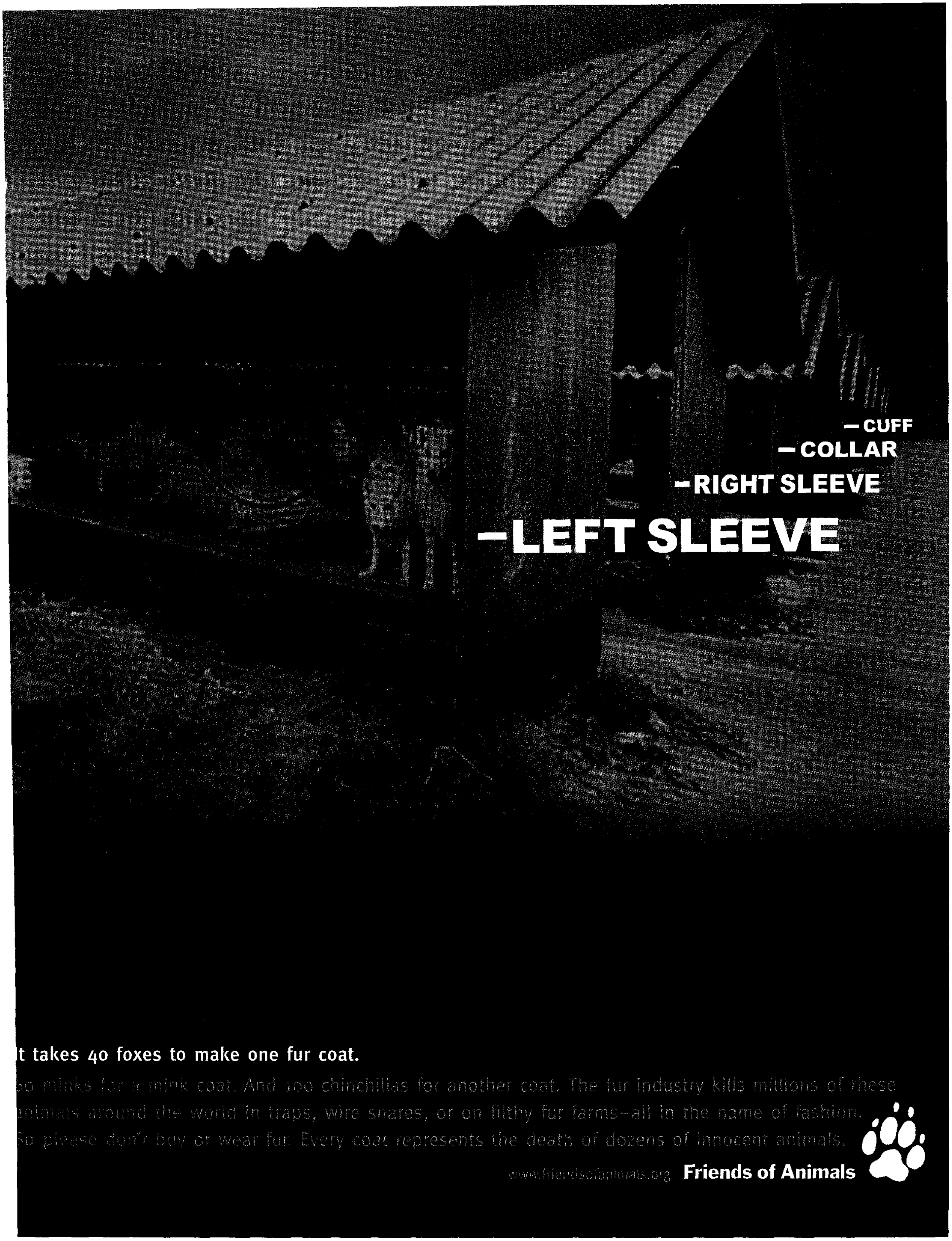
This is not to say that all the companies were equally successful. The Joffrey Ballet tended to lapse into shallow cuteness where verve was called for. The San Francisco Ballet, perennially a sound Balanchine custodian under Helgi Tomasson's leadership, ricocheted between showings that have grown stolid, both physically and imaginatively, and an electrifying presentation of *Symphony in Three Movements.* The Pennsylvania Ballet, meanwhile, is enjoying a welcome renaissance in its understanding of Balanchine. The company demonstrating the most substantial achievement was the Miami City Ballet, led by Edward Villella, with stagings by Maria Calegari, Bart Cook, and Suzanne Farrell. Fresh, bold, and joyous, as lush as it is precise, the troupe's dancing possesses the extravagant power that was Villella's trademark as well as an instinct for atmosphere, be it one of high-voltage athletics, witty play, or dangerous erotic desires.

The most memorable performance was Nina Ananiashvili's in *Mozartiana,* staged by Farrell on dancers from the Bolshoi. Ananiashvili is an extraordinary tech-



Balanchiniana: The Bolshoi's Nina Ananiashvili and Sergei Filin in *Mozartiana.*

Photograph by Carol Pratt.



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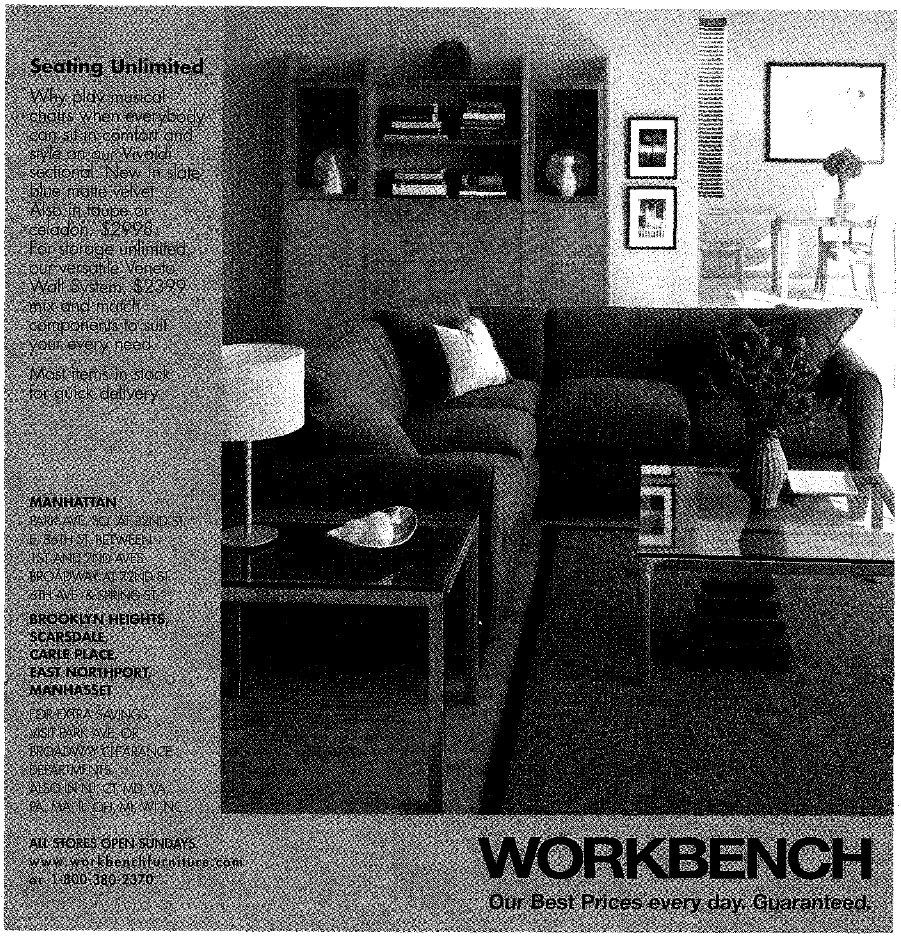
nician with an emotive power that serves her well in nineteenth-century classics. In *Mozartiana,* with no narrative or persona to work with, she was even more eloquent—projecting states of being as intense and ephemeral as summer weather—than she is as Odette or Giselle. This was the freest and most fully resolved work I've seen from her, and I'm certain that Farrell's serving as godmother to it is no coincidence.

Farrell has proved that she can work her wonders with dancers of far more modest gifts than Ananiashvili. Her own small troupe can't hold a candle to the numbers and depth of talent commanded by, say, the San Francisco and Miami groups, let alone her alma mater, the NYCB. Yet it offered the most ravishing production in the Celebration. Its rendition of *Divertimento No. 15* was rapt, lyric, gloriously unified in tone, and filled with moments in which dancers were at thrilling risk, reaching beyond the capabilities they're certain of to become more than they or we dreamed they might be. It achieved a dimension I can only think of as being spiritual and is surely definitive proof that Farrell has the uncanny ability to transmit her virtues as a performing artist to multiple protégés. What an odd and marvelous thing to realize about one of the twentieth century's greatest ballerinas—that the most important part of her career may still be ahead of her.

Of course, the companies that were included in the Balanchine Celebration are not the only ones faithfully serving the choreographer's genius. Abroad, the Bolshoi, the Kirov, and the Paris Opéra Ballet offer worthy renditions, each in its own local accent. Notable in this country are Seattle's Pacific Northwest Ballet, where Francia Russell stages productions that, if overmeticulous, have an admirable purity, and Dance Theatre of Harlem, led by Arthur Mitchell. In a recent two-week engagement at City Center, DTH offered a *Four Temperaments* staged by Cook and a *Serenade* staged by Calegari that epitomized the recent revitalization of this company. Subtle, sensitive, magically right in tone—and brilliantly cast—these productions await only continuing advancement in the dancers' technique to be notable readings. PNB and DTH were unable to participate in the Balanchine Celebration this time round, but I hope—assume, actually—the event will be repeated, perhaps as a biennial. It was an immense popular success, a bracing tonic for those resigned to the NYCB's lackluster custodianship of the canon, an alluring invitation to new viewers, and an opportunity for veteran Balanchine aficionados to affirm that the beauties they remember are very real. ■

Tobi Tobias's 1997–2000 reviews are available at **newyorkmag.com**.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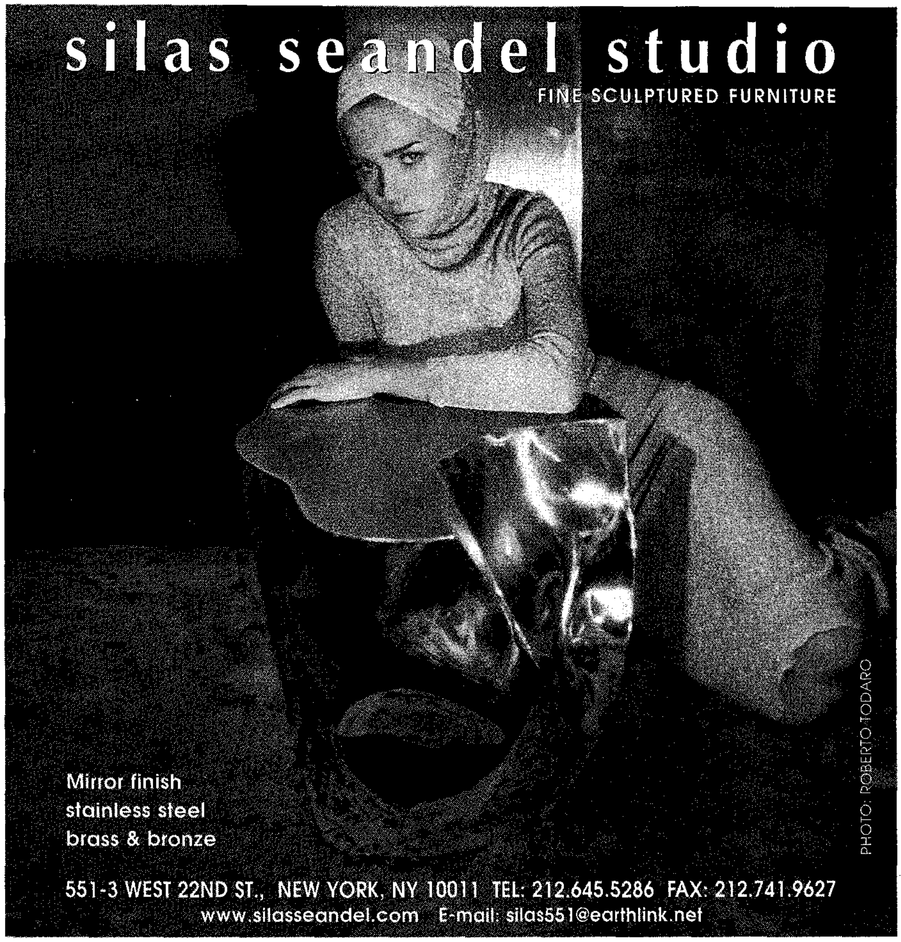
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TELEVISION JOHN LEONARD

Sleepless in Seattle

In 'Dark Angel,' Jessica Alba plays a beautiful escapee from a secret government compound, chilling in Washington State, a biker by day and a thief by night.

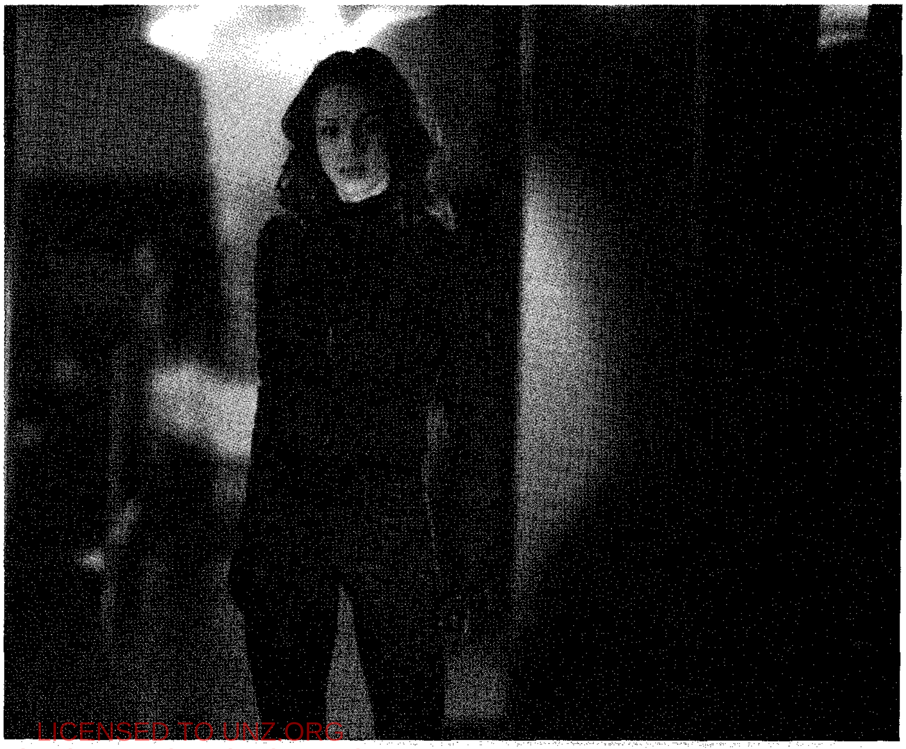
ON THE LAM IS AN AMERICAN STATE OF MIND, an agitated itchiness, a furious becoming—from Huck Finn to the Weather Underground with intermediate stops at the Last of the Mohicans, the Lost Generation, Jack Kerouac, Billy Pilgrim, "Rabbit" Angstrom, and Henderson the Rain King. Television especially loves these Shane-like vanishing acts, because their trajectories converge with the commercial message: Change identities; change brands. So no sooner has *The Pretender* fallen out of prime time than we get **Dark Angel** (Tuesdays, starting October 3; 9 to 11 P.M.; Fox) and **The Fugitive** (Fridays, starting October 6; 8 to 9 P.M.; CBS).

Being a hyper kind of guy, I prefer postapocalyptic to sixties retro. Besides, there's more to look at in *Dark Angel* than anything on television since Lori Singer in *VR.5*. Who knows if Jessica Alba can really act? All the two-hour pilot requires of her is that she be sullen and exotic, sort of Angelina Jolie–ful, a bruised peach and a tart plum, plus some martial artistry. "You got a punk-ass attitude on you, kid," she's told. And why not? She is, after, all a "chimera." Stamped on her neck is the pomo equivalent of the concentration-camp tattoo: a bar code. She was stolen as a child by "Project Manticore," a secret government lab in the mountains where her genes were engineered. She went over the wire one night with a courageous band of shaved heads in djellabas, pursued by snowmobiles and submachine guns. She is hiding out in a Seattle even grungier after a nuke-related electromagnetic pulse has flattened the New Economy. By day, as if plagiarized from the cyberpunk novels of William Gibson or Neal Stephenson, she's a biker chick delivering messages. By night, like Batwoman with a bungee cord, she's a thief.

One of the flats she burgles just happens to belong to Michael Weatherly, the underground-pirate cyber-journalist who is waging guerrilla war, via video streaming, against the dictatorship of John Savage and his fascist goons. Terrible things happen to Michael while John is looking for Jessica. Terrible things also happen, in a laundromat, to a private eye hired by Jessica to hack into John's computer files. Even so, Jessica will prove to be a reluctant go-girl freedom fighter, preferring to nest in a multiculti youth hostel, cruise the technogarbage streets with a lesbian sidekick, and steal. But executive producers James Cameron and Charles Eglee won't let her be. She must instead *become*.

Whereas, by now, surely *The Fugitive* has gone by, no matter how much money is spent on scattershot location shooting—Miami! Savannah! New Orleans! Atlantic City!—and in spite of the fact that Tim Daly as Richard Kimble, the doctor who didn't murder his wife, can actually muster different emotions for different occasions, while David Janssen, who looked for the one-armed man throughout the sixties, seemed mostly to be contemplating whether an antacid tablet might relieve him of the heartbreak of psoriasis. I'll also grant that casting Mykelti Williamson as the relentless cop Gerard improves on Barry Morse from the previous series, sidesteps comparisons with Tommy Lee Jones in the 1993 movie, and establishes a welcome change of vibe, as if maybe we are meant to think about O.J. Still, during the middle of the emergency tracheotomy high atop the skyscraper construction site, I found myself wondering how many cliffs they can hang on a pinhead.

LET ME SAY THIS ABOUT THE FIRST WEEK OF THE NEW NBC season: **Titans** (Wednesdays, starting October 4; 8 to 9 P.M.)—in which Aaron Spelling mates with Yasmine Bleeth to whelp Beverly Hills vexations for the super-rich Williams clan of Perry King, Victoria Principal, Jack Wagner, Casper Van Dien, Josie Davis, and John Barrowman—is the sort of trash TV that gives camp a bad name and is likely to embarrass *The West Wing*, which immediately follows, with a whole new audience it shouldn't want. Whereas **Ed** (Sundays, starting October 8; 8 to 9 P.M.)—a wonderful whimsy in which Tom Cavanagh, having been fired by his big-city law firm and then cuckolded by his wife and their mailman, moves back to his hometown in the sticks to buy a bowling alley and pursue his high-school sweetheart, a



On the prowl: *Dark Angel*'s Alba.

Photograph courtesy of Fox.

radiant Julie Bowen—is a *Northern Exposure* sort of show on the wrong network. It's just not flashy enough. Imagine double-dating with the ghosts of relationships past. I like *Ed* a lot. I wish it were on CBS instead of *Touched by an Angel,* with which it will be competing.

AND LET ME SAY THIS ABOUT THE TWO NEW CBS cop shows: **The District** (Saturdays, starting October 7; 10 to 11 P.M.) is offensive not only because it asks us to root for a white man taking over as police commissioner in Washington, D.C., and telling all these incompetent and corrupt black people how to do things right for a change but also because the white man is Craig T. Nelson. Than whom, especially in his amped-up presumption mode, there is no bigger blimp of Bobby Knight self-righteousness. Never mind Lynn Thigpen and Jayne Brook, both of whom I like a lot. One thinks instead of a line from William Gass's novel *The Tunnel:* "I suspect that the first dictator of this country will be called Coach."

Whereas **CSI: Crime Scene Investigation** (Fridays, starting October 6; 9 to 10 P.M.), with William Petersen, Marg Helgenberger, Gary Dourdan, George Eads, and Jorja Fox as a Las Vegas crime-scene-investigation team of forensic pathologists who track down killers by way of anal swabs, toenail clippings, and even poisoned nipples, is far too intelligent to lead in to *Nash Bridges,* even though Nash has managed to lose Yasmine Bleeth to Aaron Spelling. Back in the good old days of *China Beach,* I used to have rescue fantasies about both Marg Helgenberger and Dana Delany. Neither of these women needed rescuing, of course. I fantasized their rescuing me.

FINALLY, IN HEAD-TO-HEAD COMPETITION with *CSI,* we have **Freakylinks** (Fridays, starting October 6; 9 to 10 P.M.; Fox), in which Ethan Embry, Lisa Sheridan, Karim Prince, and Lizette Carrion look so hard for the paranormal and its associated cults—on a woo-woo Website devoted to everything that's weird, at a roadside bar full of exploding lap dancers, and in bathtubs full of dead twin brothers—that they end up, when they aren't videotaping themselves, time-traveling back to sinister sites like Roanoke, Virginia, where a whole colony lost itself. Executive producer Tommy Thompson has already jumped this ship, the *Blair Witch* co-conspirators seem to have gotten lost in the woods along the way, and Fox promises more laughs in future episodes, as if buying a severed head on the black market weren't hilarious. ▬

John Leonard's 1997–2000 reviews are available at **newyorkmag.com**.

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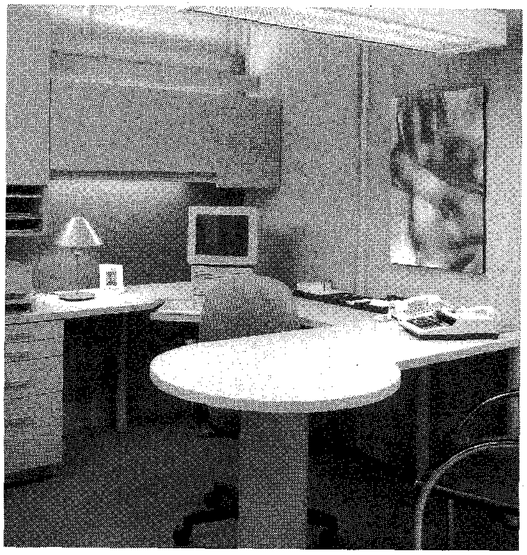

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Diner's Club

Chef Mark Spangenthal moves uptown to work the stove at the newly opened Dining Room, an oasis for New Yorkers without dining rooms of their own.

I'VE NEVER HAD A NEW YORK APARTMENT WITH A DINING room. But then, almost nobody I know in Manhattan has a dining room. We have dining areas, or eat-in kitchens, breakfast nooks, side tables that convert, credenzas that pull out, or one of those cocktail tables with throw pillows on the floor surrounding it that leave you sorry you didn't come with a walker (either able-bodied male or hospital-issued) when it's time to say good-night. Occasionally, someone scores big. There might be a dinette—a tight, windowless chamber that evokes such an avalanche of fifties sense memories that the room seems unfinished without a Formica tabletop and acres of wallpaper depicting fake brick or latticework with fruit-bearing vines. No wonder it's only out-of-towners who question why New Yorkers never invite anyone over for dinner.

Consequently, venturing to a place called the **Dining Room** could be a deflating exercise in misplaced longing. Hearing those two words when you don't have one conjures up an A. R. Gurney–approved environment of rectangular symmetry with mahogany veneer, a chandelier above, an Aubusson below, and a breakfront filled with Spode on the side. However, what you get is a narrow East Side duplex presenting more obstacles to refinement than dressing Lil' Kim for Ascot.

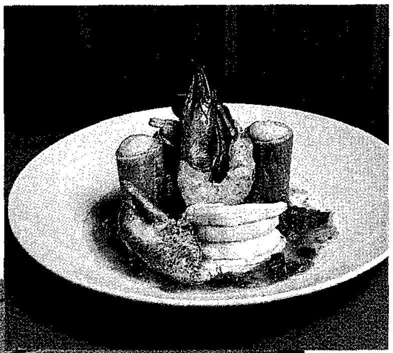
Whether prompted by necessity or exasperation, designer Larry Bogdanow's solution is more than smart; it's downright endearing. Rather than twist a clumsy, fractionated floor plan (formerly the home of Trois Jean) into some contrived illusion of unity, he has given each divided area its own intimacy. Downstairs offers both a street-side café framed in pale wood and quartzite, set on its own riser, and a backlit wall of booths dominated by a gracefully curved walnut bar. Upstairs is divided into thirds, and though the burgundy, rust, gold, and hunter-green palette is consistent throughout, fabrics and appointments are more complementary than copied. The result is five distinct but harmonious settings, all scaled to look right at home under your own roof—if you had a roof to spare.

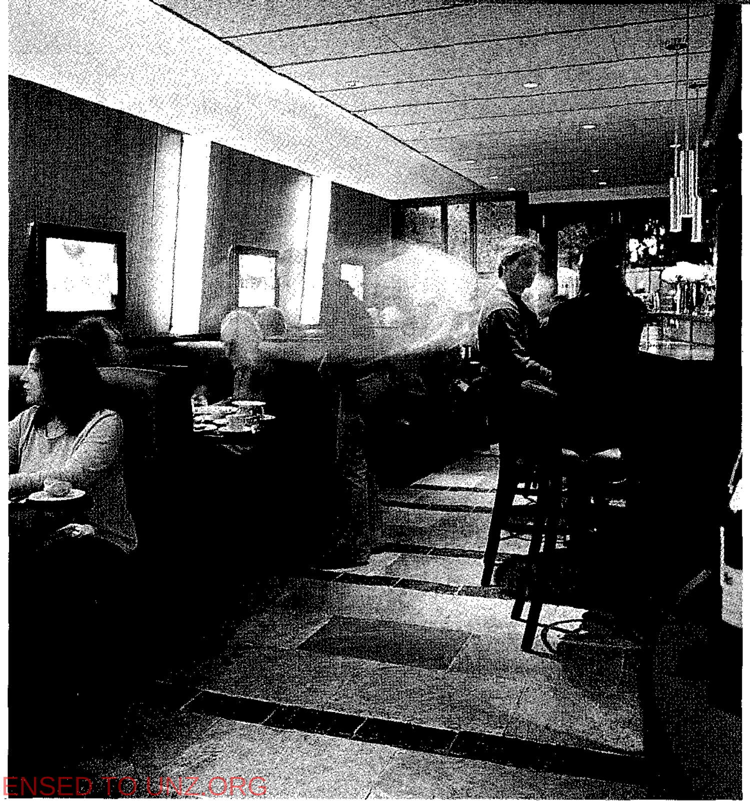
Finally, the dining room you never had, and you never have to vacuum it. And it's one where you won't have to make excuses for the food being served, either. In fact, if merely recalling the Markham turns you almost as misty-eyed as the "Tiny Dancer" scene in *Almost Famous,* you're in for a treat. For those who don't remember, the Markham was an almost-perfect clubhouse-restaurant. Friendly and inclusive, with a crowd-pleasing menu and Herb Ritts–ready lighting, it opened in 1994, and I hoped it would last forever. Management turmoil resulted in its closure after less than two years. To this day, many former regulars falter slightly when they walk on Fifth Avenue between 12th and 13th Streets. (Or maybe they just dread running into Steve Forbes.) The chef at the Markham was Mark Spangenthal.

Photographs by Magdalena Caris.

The chef at the Dining Room is Mark Spangenthal. This is not surprising, as he also presided over owners Henry Hershkowitz, Steve Kantor, and Nancy Yaffa's other venture, the Screening Room. But that outpost has so much else going on that Spangenthal's cooking often didn't feel like the featured attraction. Once you're nestled in your nook uptown, however, you'll discover he is definitely ready for his close-up, because his deceptively simple, warmly appealing, and well-edited menu is actually better suited to his cozier new surroundings.

Spangenthal has always served his signature pan-fried artichokes. So maybe it's the low ceiling and tempered East Side manners that make them sound more crackling and their lemon-and-coriander-enhanced flavor appear bigger here. Except the grilled leeks layered with summer truffles alongside golden sautéed fingerlings are also wonderful. And a pan-roasted quail (with skin you'd be a fool to discard) gets a hearty boost from slivers of tasso, though dabbing it in the generous pool of cheddar-baked grits gets you wishing the damn birds were bigger. Heirloom tomatoes didn't belong in any scrapbook the first time, no matter how spunky the dressing. On second attempt, they honored their





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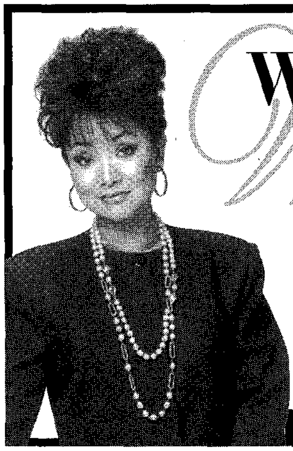

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legacy. Lately, foie gras without fruit has become as unfathomable as Bob Costas's Olympian passivity (was he even *in* Sydney?). Spangenthal pairs his liver with grilled peaches, but the catalyst for the satisfying dish is the piquant counterpoint of pickled watermelon and molasses glaze. The tuna tartare is tart yet tame, easily eclipsed by the mixed-seafood seviche sparked with pickled jalapeño or the yellowtail sliced like carpaccio and brushed with just lemon, sea salt, and basil.

When only eight entrées are offered, either a chef is really confident, or his talent is not very broad. Just the aroma of cioppino broth bathing Spangenthal's steamed Maine lobster provides the answer. Tender as a baby's breath, it's accompanied by succulent shrimp, clams, and mussels; this is a splendid way to serve a critter whose quality is too often determined by weight. Equally superb is the duck: leg braised to tear-apart crispness, breast grilled to unexpected sweetness. Ruby-centered salmon is pan-roasted for a flash and served under a shower of seasonal vegetables. Striped bass is enveloped by a delicious pan roast of clams, bitter greens, and tomato. Rack of lamb is fine, but even up against its own corn pudding, it falls a bit slack, let alone when competing with the garlic-fragrant organic chicken across the table or a glazed snapper perked up by candied ginger.

If the aggressive diversity of most new restaurants tells us anything, it's that convoluted originality does not alone make a dessert. Thomas Hobbs's canny, unforced tweaks on familiar themes prove that eliciting a smile and a sigh beats provoking a furrowed brow and a *huh?* His berry shortcake is cleverly layered with crème brûlée. Baked peaches enjoy a spirited overlay of ginger. Bing cherries are handily turned into "tartare" and cantaloupe is sliced to "carpaccio," both enlivened by rich fruit sorbets. Icebox cake is kind of a cheat: It's really closer to a bombe, but it's so rich we'll forgive the false advertising. Coconut bread pudding almost works, pistachio soufflé is almost overkill, but chocolate soufflé is almost—no, it *is*—like ending dinner in heaven. But from all I learned in temple, you don't get your own dining room in the afterlife either. So the Dining Room may be as close as we're going to get. And I can live with that.

The Dining Room, 154 East 79th Street (212-327-2500). Lunch, Monday through Friday, noon–2:30 P.M.; dinner, Monday through Thursday, 5:45–11 P.M., Friday and Saturday till midnight. Appetizers, $7 to $14; entrées, $19 to $28. All major credit cards. ■

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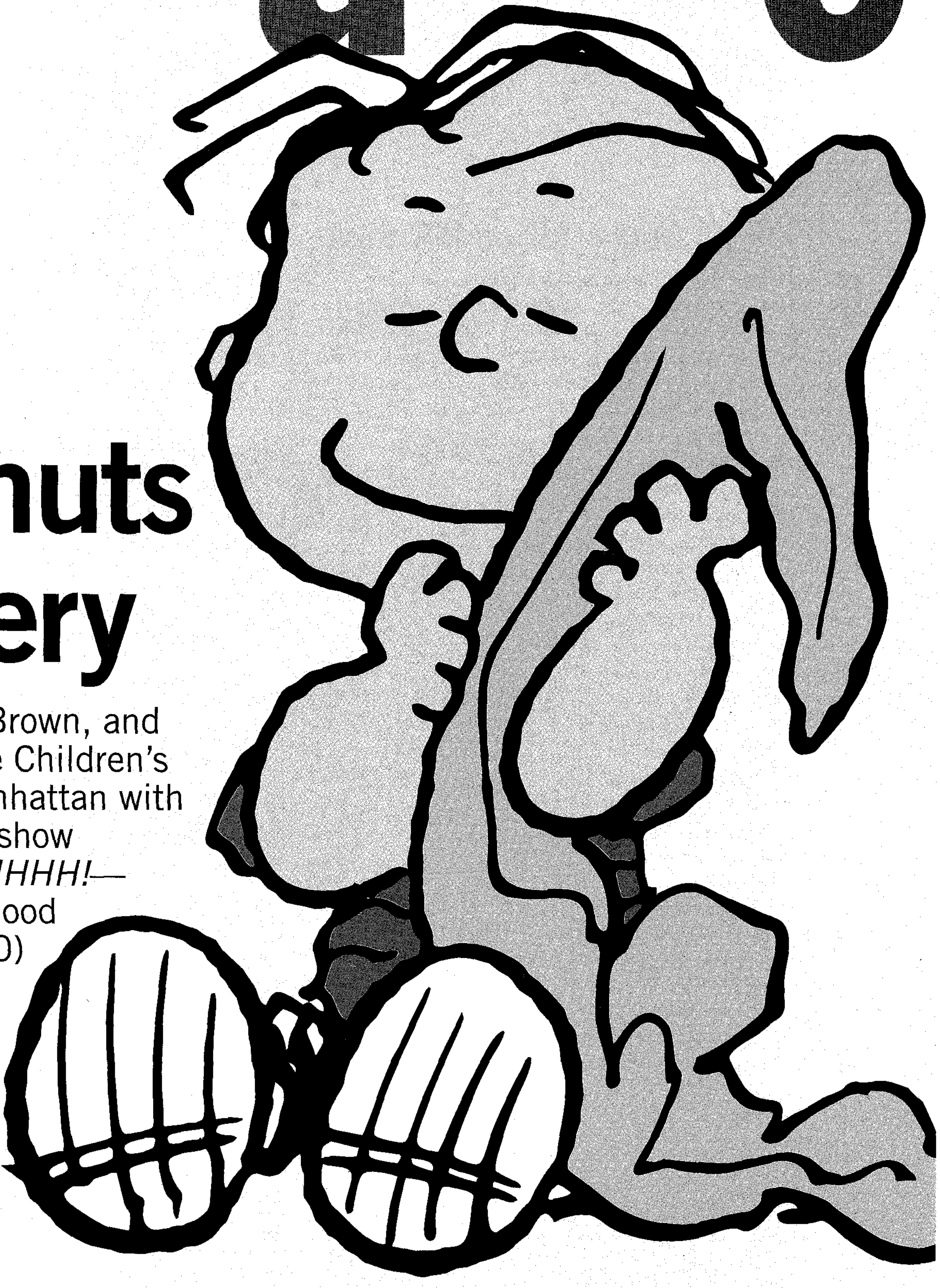
cue

A Weekly Guide to Entertainment and the Arts in New York



Peanuts Gallery

us, Charlie Brown, and
. come to the Children's
useum of Manhattan with
ood Grief," a show
out—*AUGGHHHH!*—
olving childhood
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movies

Requiem for a Dream . . . Gohatto . . . Cyberworld

Premiere

Requiem for an R Rating

Even if you've never touched an illegal substance, Darren Aronofsky's *Requiem for a Dream* may still persuade you to make a beeline for the nearest rehab clinic. Based on the 1978 novel by Hubert Selby Jr. (of *Last Exit to Brooklyn* fame), Aronofsky's follow-up to π consists of four parallel stories, each linked by the characters' shared taste for chemicals and, of course, their resultant downward spirals. "I wanted to make a different kind of drug movie," Aronofsky says. "It gets its point across by subjecting the audience to a barrage of sounds and images orchestrated to knock them off their feet." And it succeeds—especially in the sequences when the mother, Sara (Ellen Burstyn, pictured, in an Oscar-caliber performance), embarks on a frightening diet regimen of prescribed speed and Valium, hoping to slim down to appear on her favorite game show. The film culminates with a five-minute montage depicting each character's final surrender to addiction and delusion—a sequence that's so disturbing, the MPAA has slapped *Requiem* with the dreaded NC-17 rating. (Artisan Entertainment, aware that trimming would destroy the film, will release it unrated.) "I believe there's a place for the MPAA in America," says Aronofsky, "but their politics are very 1950s. Basically, they've judged the film for its psychological intensity. If anyone thinks this movie glorifies drug use, *they* need help." The cut-and-paste pyrotechnics (incorporating three times as many edits as are customary for a feature film) succeed at making the audience feel in the midst of a nauseating detox—but, Aronofsky states, "the worst thing you could say is that it's MTV-derivative, style without substance." Camera tricks aside, Aronofsky says, "the real shame of the film being released unrated is that Ellen Burstyn's performance deserves to be seen." *Requiem for a Dream* begins October 6.

DEREK DE KOFF

New Films

Aimée & Jaguar—The true story of Lilly Wust and Felice Schragenheim (Juliane Kohler and Marie Schrader, respectively), who were lovers in Nazi Germany despite the fact that one was a member of the Jewish underground and the other an exemplar of Nazi motherhood. Based on Erica Fischer's best-selling book of the same name. (2 hrs. 5 mins.; NR) *The Screening Room; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

★**Almost Famous**—Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone.* The band's lead guitarist is played by Billy Crudup, who should finally become a star, and his chief groupie is played by Kate Hudson, whose character's baby-fat is already starting to harden. Philip Seymour Hoffman, who may be the best character actor in America, is the rock critic Lester Bangs—the Yoda of the piece. (Rainer; 9/18/00) (1 hr. 45 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Clearview's Beekman; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

The Art of War—Wesley Snipes plays a superspy who must save the world from a conspiracy that just might conquer the United Nations. (1 hr. 57 mins.; R) *Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex.*

Autumn in New York—Winona Ryder plays a dying young woman who is romanced by silver fox Richard Gere in this drippy, luxe love story directed by Joan Chen. It's pretty terrible all around. (Rainer; 8/28/00) (1 hr. 55 mins.; PG-13) *Kew Gardens Cinemas.*

Backstage—A slick, perhaps too slick, look at Jay-Z's 1999 "Hard Knock Life" tour. Co-stars DMX, Redman, and Method Man. (1 hr. 30 mins.; R) *Linden Boulevard Multiplex.*

Bait—Jamie Foxx makes his inevitable return to comedy, starring as an ex-convict who's lured by the FBI into catching a psychotic villain. Directed by Antoine Fuqua. (2 hrs.; R) *Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Nova; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.*

Bamboozled—See Rainer, page 88. (1 hr. 43 mins.; R). *Opens 10/6.*

Barenaked in America—Jason Priestly directs this documentary about the Barenaked Ladies, following the Canadian crooners during their 1998 American tour. (1 hr. 30 mins.; NR) *Loews State.*

Beautiful—Sally Field directed this limp satire about beauty pageants, starring Minnie Driver and Joey Lauren Adams. (1 hr. 53 mins.; PG-13) *Loews Village; Clearview's Chelsea West; Loews Kips Bay Theatre; UA East; UA Gemini; Sony Lincoln Square; Pavilion; UA Marboro; Main Street Cinemas; UA Astoria; Atrium; UA Movies at Staten Island.*

★**Best in Show**—A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his last mockumentary, *Waiting for Guffman.* The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. The real prize specimens in this movie parade about on two legs, not four. (Rainer; 10/2/00) (1 hr. 32 mins.; PG) *CC Angelika Film Center; Sony Lincoln Square.*

Bittersweet Motel—A documentary following the foggy, blissed-out antics of the *Über*-hippie musical outfit Phish. (1 hr. 20 mins.; NR) *Cinema Village.*

Bless the Child—Maggie O'Connor (Kim Basinger) just doesn't have time on her hands to consider the supernatural—that is, until she takes under her wing an autistic newborn (Holliston Coleman) whose soul is caught up in a metaphysical battle between the forces of good and of evil. Jimmy Smits plays the FBI agent with an encyclopedic knowledge of all things occult. (1 hr. 50 mins.; R) *Whitestone; Linden Boulevard Multiplex.*

Bring It On—A band of shrill, pom-pom-shaking cheerleaders don't quite know how to react to their new team member: a street-smart punk (Eliza Dusku) imported from Los Angeles. (1 hr.

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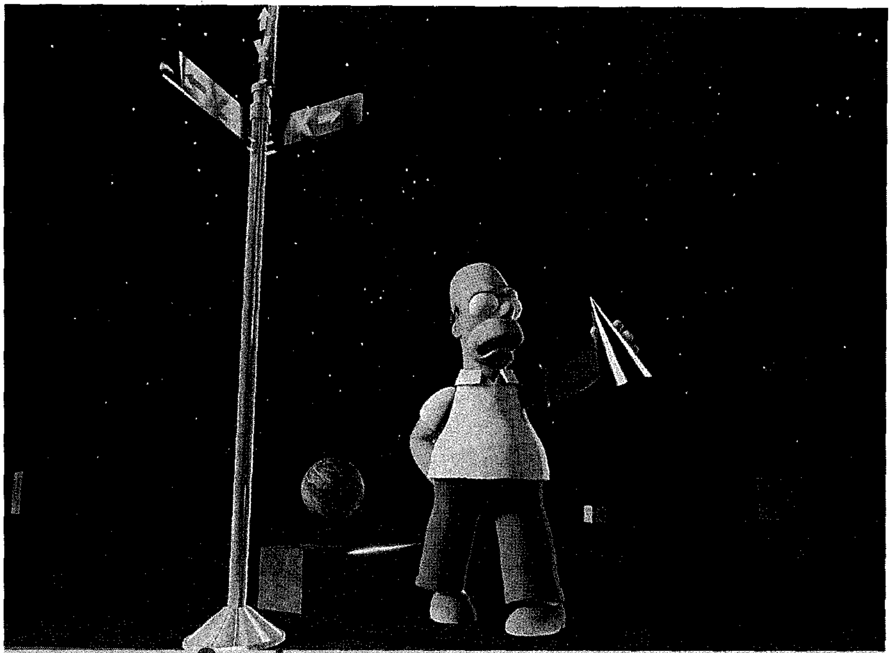
The first 125 readers to call 1-888-696-2498 on Wednesday, October 4th, beginning at noon, will receive a complimentary screening pass for two.

No passes will be distributed through the New York Magazine switchboard. No purchase necessary, while supplies last. Seating is on a first-come, first-served basis.

OPENS NATIONWIDE FRIDAY OCTOBER 13



Opening

Cartoon Networking

We're still not entirely sure what 'CyberWorld' is about—something involving an android named Phig and some unsavory cyber bugs named Frazzled, Wired, and Buzzed—but it still piques our interest if only because it's the first-ever 3-D IMAX animated film. Special guests include Homer Simpson (pictured), all those adorable little insectoids from 'Antz,' and, quite incongruously, the music of the Pet Shop Boys: their disco anthem "Liberation." All right, so it's a bodgepodge—at least it's a bodgepodge in 3-D. Begins October 6 at the Sony IMAX Theatre.

31 mins; PG-13) *UA Union Square; Loews Kips Bay Theatre; Clearview's Park and 86th St.; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club.*

The Broken Hearts Club—A look at the ups, downs, and all-arounds of a group of gay friends in West Hollywood. Starring Timothy Olyphant, Dean Cain, and Matt McGrath. (1 hr. 34 mins.; R) *Quad Cinema; Clearview's Chelsea.*

Butterfly—This film—a huge hit at the Sundance Film Festival as well as the recipient of thirteen Goya (Spanish Oscar) nominations—stars Spanish megastar Fernando Fernán-Gómez as a kindly schoolmaster who helps a timid new student adapt both to his campus and to the world around him. (1 hr. 36 mins.; R) *CC Eastside Playhouse; Kew Gardens Cinemas; North Shore Towers.*

Cecil B. Demented—John Waters's new movie stars Melanie Griffith as a movie queen with a diva-size ego who is kidnapped by a guerrilla film director, Stephen Dorff's Cecil B. Demented, and terrorized into starring in his movie. His crew, the Sprocket Holes, are a gaggle of weirdos; their Yippie-style chants call for the destruction of bad cinema. Waters tosses out some funny ideas here, and Griffith, as a combination Gorgon and den mother, is incongruously funny. But this satiric attack on Hollywood garbage isn't much of a feat, filmmaking-wise, which sours the satire. Waters, in his public appearances, remains his own best creation; his movies are almost superfluous by comparison. (Rainer; 8/21/00) (1 hr. 28. mins; R) *CC Village East.*

The Cell—A child therapist (Jennifer Lopez) who's involved with a revolutionary research program is politely invited into the mind of a comatose serial killer (Vincent D'Onofrio) in the hopes of rescuing his latest victim. (1 hr. 50 mins.; R) *CC Village East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 84th Street; Whitestone; Linden Boulevard Multiplex; Cinemart; Kaufman Astoria Cinema.*

★**Chicken Run**—The Bristol, England–based Aardman Studios have fashioned their first feature-length claymation movie, and it's a pip: a prison-break movie starring chickens, a kind of egglayer *Stalag 17*. The concept itself is funny, but co-directors Nick Park and Peter Lord bring in a lot more, including an assortment of hens who together make up a panorama of British spinsterhood. Mel Gibson is the voice of the Rhode Island rooster who helps with the rescue, and he's jauntier here than he is in *The Patriot*. (Rainer; 7/10/00) (1 hr. 33 mins.; G) CO *Worldwide Cinemas; Pavilion.*

The Crew—Four curmudgeons (Burt Reynolds, Seymour Cassel, Richard Dreyfuss, and Dan Hedaya) attempt to hoodwink the manager of the retirement home in which they live. Directed by Michael Dinner. (1 hr. 28 mins.; PG-13) *Main Street Cinemas; Atrium.*

★**Croupier**—Mike Hodges, the much-underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *Clearview's Waverly; CC Murray Hill Cinemas; Clearview's First & 62nd St.; Clearview's Cobble Hill.*

Dancer in the Dark—See Rainer, page 88. (2 hrs. 19 mins.; R) *UA Union Square; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas.*

Duets—Three couples follow their hearts to a karaoke contest in Omaha in this inspirational sludge redeemed by occasional flashes of brilliance in the performances of Paul Giamatti, playing a mouse-that-roared salesman, and Andre Braugher, as the ex-con he picks up on the road and enlists as his soul mate. Gwyneth Paltrow plays a virginal chorus girl in Vegas, and her dewiness makes her seem stunted. (1 hr. 52 mins.; R) *UA Union Square; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Clearview's Cobble Hill; Centre Sunnyside.*

The Exorcist: The Version You've Never Seen—William Friedkin's horror masterpiece returns in a director's cut, which includes, beyond a digitally remastered soundtrack, the legendary (and genuinely terrifying) spider-walk scene. Starring Linda Blair, Ellen Burstyn, and Max von Sydow. Screenplay by William Peter Blatty. (2 hrs. 10 mins.; R) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

The Eyes of Tammy Faye—A mocking, self-satisfied documentary about the weepy evangelist–mascara maven. (1 hr. 19 mins.; NR) *Cinema Village.*

Gimme Shelter—The 1970 documentary by the Maysles brothers and Charlotte Zwerin about the Rolling Stones at Altamont is still compelling, but it's structured as a nightmare symbol for the demise of the Love Generation, which seems bogus. The tragedy at Altamont, in which a Hell's Angels enforcer stabbed a gun-wielding fan to death—three other fans died there—had a lot more to do with greed and bad planning than with the wrath of God. The film does present, however, the best full-scale portrait of Mick Jagger in his pansexual prime. (Rainer; 8/21/00) (1 hr. 31 mins.; NR) *Film Forum.*

★**Girl on the Bridge**—Patrice Leconte's stylish, opportunistic romance mixes up everything from Fellini and Ophuls to forties film noir and fairy tales and occultism. Daniel Auteuil plays a has-been knife-thrower, and Vanessa Paradis is his new recruit in the act. They have an intriguing Svengali-Trilby thing going on, and the knife-throwing scenes are so rattling that you leave the theater grateful you weren't nicked. (Rainer; 8/7/00) (1 hr. 37 mins.; R) *CC Village East; Clearview's First & 62nd St..*

★**Girlfight**—See Rainer, page 88. (1 hr. 51 mins.; R) *UA Union Square; Sony Lincoln Square.*

★**Gladiator**—Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while, at the same time, presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Crowe's intensity holds the film together. Richard Harris, Joaquin Phoenix, and, in his last role, Oliver Reed contribute some entertaining moments. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) CO *Worldwide Cinemas.*

Goya in Bordeaux—Carlos Saura's examination of the life of Francisco de Goya (Francisco Rabal), the Spanish artist who, as depicted here, is a ravaged old man escaping his haunted past by throwing himself into his art. Co-stars Jose Coronado, Dafne Fernandez, and Maribel Verdu. (1 hr. 34 mins.; R) *Quad Cinema.*

★**Into the Arms of Strangers**—A revealing documentary about the brief period in which Britain was able to bring in more than 10,000 children, mostly Jews from Germany, Austria, and Czechoslovakia, in the nine months before the outbreak of WWII. The interviewees, many of them grown-up rescued children, are full of harrowing stories. (Rainer; 9/25/00) (; NR) *Sony Lincoln Square.*

★**Madadayo**—Akira Kurosawa's last film, made in 1993 but only being released now, is a highly formalized and serene work about a beloved university professor (Tatsuo Matsumura) and his students. It's a movie about how kindness keeps one from despair, and it has a valedictory quality that ultimately is profoundly moving. (2 hrs. 14 mins.; NR) *Cinema Village.*

★**Me, Myself & Irene**—Not as many classic bad-taste

Photograph courtesy of 20th Century Fox Television/PDI.

moments as previous Farrelly brothers outings, but Jim Carrey, playing a Rhode Island cop with a split personality, is at his frenzied near-best. Half Milquetoast, the other half insanely bullying, he's a whirling dervish of a performer who probably could have added on another four personalities to the mix without breaking a sweat. Renée Zellweger is his comic foil, and she's a bit bland. (7/10/00) (2 hrs. 11 mins.; R) *CO Worldwide Cinemas.*

Nurse Betty—Neil LaBute directed this one but didn't write it, which probably explains why it lacks his usual note of noxious misanthropy. It's a rather sweet and blobby romantic comedy starring Renée Zellweger as a Kansas waitress who, in a fugue state following the murder of her crumbum car-salesman husband, hits the road for L.A. to find her true dreamboat: a soap-opera actor (Gregg Kinnear) who she believes is really the character he is playing. Morgan Freeman and Chris Rock turn up as hit men trailing Betty, and they have a funny rapport. (Rainer; 8/14/00) (1 hr. 49 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Clearview's Park and 86th St.; Clearview's Metro Cinema; Sony Lincoln Square; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Pavilion; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.*

★**Nutty Professor 2: The Klumps**—Eddie Murphy once again divides himself up into an entire family, and he gives an extraordinarily rich performance in what is otherwise a gross-out teen pic. His ripening artistry deserves a better movie. (Rainer; 8/14/00) (2 hrs.; PG-13) *Whitestone; Linden Boulevard Multiplex.*

The Original Kings of Comedy—Spike Lee takes a swing at the stand-up-comedy-concert genre, documenting the talents of Steve Harvey, D. L. Hughley, Bernie Mac, and Cedric the Entertainer. (2 hrs. 12 mins.; R) *Loews Village; Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Crossbay II.*

Place Vendôme—Catherine Deneuve plays the alcoholic widow of a debt-ridden gem dealer in this moody, well-paced drama directed by Nicole Garcia. Deneuve seems to have grown into her world-weariness: She's radiantly sodden here. (Rainer; 8/38/00) (1 hr. 37 mins.; R) *Paris Theatre; Kew Gardens Cinemas.*

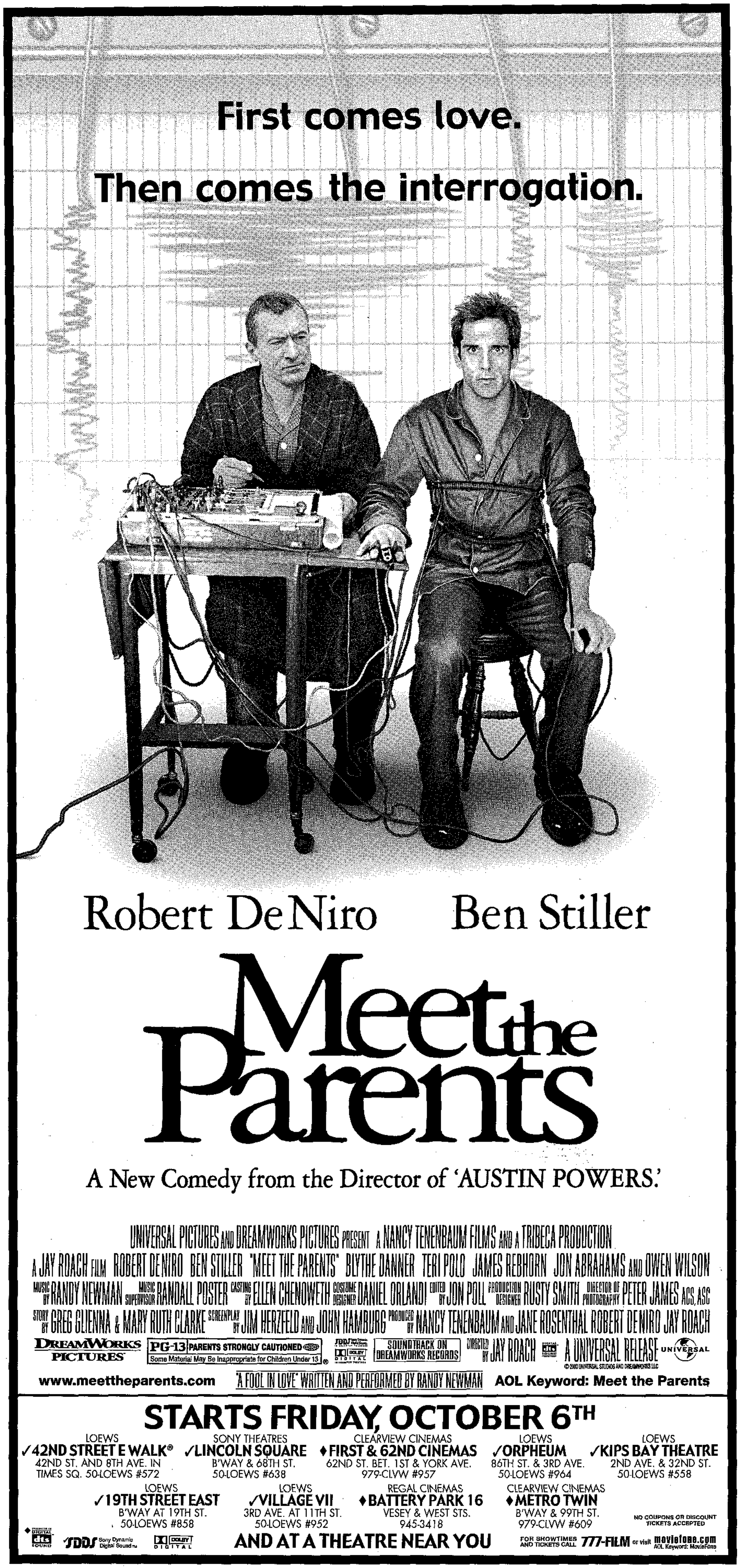
★**Pola X**—Leos Carax, bad boy of French cinema, directed this startling free-form adaptation of Herman Melville's novel *Pierre, or the Ambiguities,* and it's maddening, fascinating, rapt. *Pola X* accomplishes what all successful literary adaptations must: It conveys the emotions we felt when we read the book. Guillaume Depardieu and Katerina Golubeva star as the brother and half-sister fated for destruction. (Rainer; 8/11/00) (1 hr. 34 mins; R) *CC Angelika Film Center.*

Remember the Titans—See Rainer, page 88. (1 hr. 47 mins.; PG) *CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

The Replacements—This movie deserves a historical footnote for being the most rabidly anti-union movie in memory. Gene Hackman is a football coach who is brought in during a pro-league strike to shape up a team of replacements headed by quarterback Keanu Reeves. The scabs are all

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer…A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the theaters where the film is playing.



First comes love.
Then comes the interrogation.

Robert DeNiro Ben Stiller

Meet the Parents

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STORY BY GREG GLIENNA & MARY RUTH CLARKE SCREENPLAY BY JIM HERZFELD AND JOHN HAMBURG PRODUCED BY NANCY TENENBAUM AND JANE ROSENTHAL ROBERT DENIRO JAY ROACH
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goony and lovable and the pros are all pond scum. (Rainer; 8/28/00) (2 hrs.; PG-13) *Loews State.*

RiFiFi—All but unseen since its 1955 release, Jules Dassin's triumphantly amoral crime thriller boasts, among other things, a 30-minute robbery scene sans music or dialogue. (1 hr. 58 mins.; NR) *The Screening Room.*

Saving Grace—Brenda Blethyn stars as Grace, a dottering old widow who, faced with a huge debt and the possibility of losing her house, comes up with a scheme to transform her garden into a veritable hemp highway. (1 hr. 33 mins.; R) *CC Angelika Film Center; CC Murray Hill Cinemas; Clearview's Chelsea West; CC Crown Gotham; Clearview's Metro Cinema; Clearview's Cobble Hill; Kew Gardens Cinemas; North Shore Towers; UA Movies at Bayside; YWCA Cine-Club.*

Scary Movie—A half-baked satire of modern teen splatter flicks from Keenan Ivory Wayans. (1 hr. 28 mins.; R) *Loews 42nd Street E Walk; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria; UA Crossbay II.*

Shower—This bittersweet examination of Chinese culture takes place in a public bathhouse about to be closed down by a young entrepreneur. (1 hr., 32 mins.; PG-13) *North Shore Towers.*

Sing-a-long Sound of Music—A truly terrifying concept. Audience members clad in tacky curtains scream out all their faves from the classic 1965 musical. Starring Julie Andrews, Christopher Plummer, and numerous fanatics dressed as brown-paper parcels all tied up with string. (3 hrs.; G) *Clearview's Waverly.*

Space Cowboys—Clint Eastwood stars in and directs this over-the-hill-gang buddyfest starring himself, James Garner, Tommy Lee Jones, and Donald Sutherland as ex–Air Force pilots who, 40 years after they were screwed by NASA, finally get their shot on a space mission. (They have to fix a Russian satellite!) It's genial at times, but the movie-star cronyism gets in the way of your enjoyment, and theres no bliss in this film's view of outer space. The old astronauts might as well be day laborers at the planetarium. (Rainer; 8/14/00) (2 hrs.; PG-13) *Loews 72nd St. East; Cinemart.*

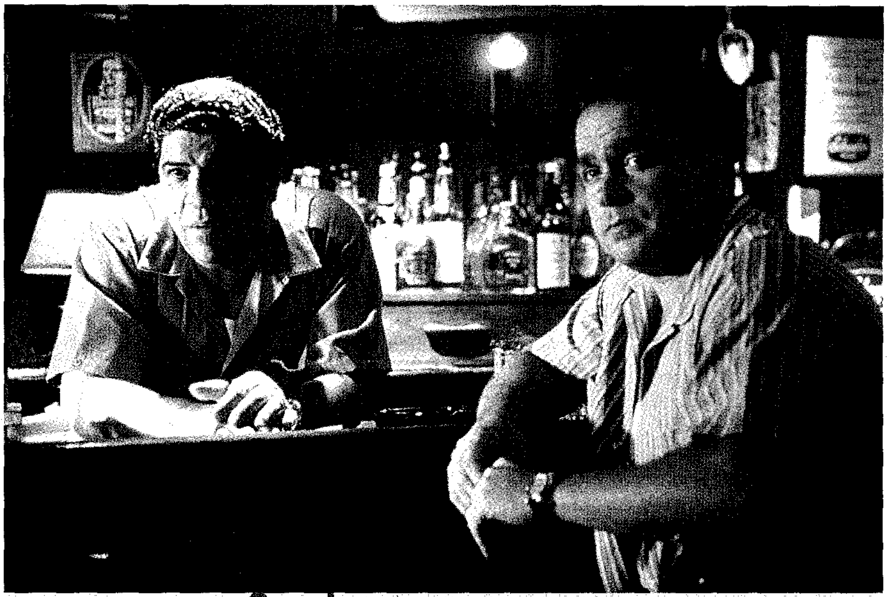
★**Sunshine**—Istvan Szábó's highly uneven, sprawling yet schematic epic encompasses three generations of a Jewish Hungarian family, as well as most of the political horrors of the twentieth century. Szábó's movies, most famously *Mephisto* and *Colonel Redl,* are all about the bloody confluence of politics and matters of the heart. He's fascinated by the fatalism of history and by the ways in which people fight the inevitability of their fate. His new film carries on these themes on an even broader canvas, but often he seems to be inflating the usual recriminations and capitulations of a family by placing it against the Holocaust and the Gulag. Ralph Fiennes plays three separate roles, but he's too refined, too Dirk Bogarde–ish, to hold this behemoth of a movie together. (Rainer; 6/19/00) (3 hrs.; NR) *Clearview's First & 62nd St.; Sony Lincoln Square; Kent Triplex.*

The Tao of Steve—In Jenniphr Goodman's directorial debut, Donal Logue plays Dex, a way-overweight rogue who still manages to be lucky with the ladies despite his size-44 jeans. Greer Goodman plays Syd, the one woman who's seemingly insusceptible to his charms. (1 hr. 30 mins.; R) *CC Angelika Film Center; Clearview's First & 62nd St.; Lincoln Plaza Cinemas.*

This Is Spinal Tap—Rob Reiner's classic satire of the heavy-metal scene, starring Michael McKean, Christopher Guest, and Harry Shearer. (1 hr. 22 mins.; R) *UA Union Square.*

Under Suspicion—Two young girls have been raped and murdered; Gene Hackman stars as the man who stands accused; Morgan Freeman co-stars as the police captain who has a lot of questions to ask. Directed by Stephen Hopkins. (1 hr. 50 mins.; R) *CC Village East; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Kew Gardens Cinemas.*

Urban Legends: The Final Cut—More fresh-faced college students get slashed, splayed, and dismembered in this sequel to the tepid 1998 horror film. Co-stars Joseph (as in Joey) Lawrence—in itself, a reason to run. (1 hr. 40 mins.; R) *Atrium; CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.*



Opening
A House Divided

In *Two Family House,* fans of *The Sopranos* will see the softer side of Michael Rispoli (pictured, above right, with Vincent Pastore), who briefly played Jackie Aprile on the series before getting rubbed out. Rispoli stars as a charming loser who moves his family into a house on Staten Island that he intends to convert into a bar-and-grill—even though his relatives are complaining and the house is still occupied by the former tenant, a pregnant-and-due-any-second Irish immigrant (Kelly Macdonald). Opens October 6 at Sony Lincoln Square, Loews Tower East, and UA Union Square.

Urbania—Something of a gay *After Hours,* director-screenwriter Jon Shear's film involves an insomniac (Dan Futterman) who becomes obsessed with a mysterious man, complete with tattoos, whom he sees on the street. He embarks on an endless search of Manhattan watering holes and runs into numerous eccentrics on the way. (1 hr. 43 mins.; R) *CC Angelika Film Center; Clearview's Chelsea.*

The Watcher—James Spader stars as an ex–FBI agent who (surprise, surprise) comes out of retirement in the hopes of capturing his old nemesis, a creepy serial killer played by Keanu Reeves. (1 hr. 32 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.*

The Way of the Gun—Ryan Phillipe and Benicio Del Toro play two hardened criminals whose attempt to kidnap a wealthy woman (Juliette Lewis) gets seriously botched. Written by *The Usual Suspects* screenwriter Christopher McQuarrie. (2 hrs.; R) *UA Union Square; UA Gemini; Kaufman Astoria Cinema.*

★**What Lies Beneath**—Crude scare-picture pulp done up in big-movie-star trappings. Michelle Pfeiffer plays a woman who believes the inherited Vermont home she shares with her scientist husband (Harrison Ford) is spook-infested. The director Robert Zemeckis draws on a whole stable of woman-in-peril warhorses, from *Gaslight* to *Wait Until Dark;* he lifts from Hitchcock and *Fatal Attraction* and much more. The results are effective without being very interesting: It is not such a great achievement, in the end, to make audiences jump on cue; even the teen horror cheapies are pretty adept at it, if nothing else. But Michelle Pfeiffer's performance is something to see. Terror seems to turn her wraithlike. (2 hrs. 25 mins.; PG-13) *Clearview's 59th Street East; Whitestone; Cinemart.*

Woman on Top—Penélope Cruz stars as a spicy gourmet chef who likes to always be in control, whether she's dicing chilies or mounting men. When she moves from Brazil to San Francisco, she finds herself starring in a hit television show and causing numerous male hearts to flutter. (1 hr. 33 mins.; R) *UA Union Square; Clearview's Chelsea; Loews 42nd Street E Walk; Clearview's First & 62nd St.; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Plaza; UA Astoria; UA Movieworld; Atrium; UA Movies at Staten Island.*

Manhattan
Below 14th Street

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *Best in Show; Pola X; Saving Grace; The Tao of Steve; Urbania.*

CC Village East—189 Second Ave. (212-529-6799) *Cecil B. Demented; The Cell; Girl on the Bridge; Remember the Titans; The Price of Air; Under Suspicion; Urban Legends: The Final Cut.*

Cinema Village—22 E. 12th St. (212-924-3363) *Bittersweet Motel; The Eyes of Tammy Faye; Madadayo.*

Clearview's Waverly—323 Sixth Ave. (777-FILM#603) *Croupier; Sing-a-long Sound of Music.*

Film Forum—209 W. Houston St. (212-727-8110) *Gimme Shelter; Twilight: Los Angeles.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave. (50-LOEWS#952) *Almost Famous; Beautiful; Nurse Betty; The Original Kings of Comedy.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Goya in Bordeaux; Left Luggage; The Broken Hearts Club.*

The Screening Room—54 Varick St. (212-334-2100)

Photograph by Theresa Dillon.

Aimée & Jaguar; Little Seeds/Big Apple; RiFiFi; The Saragossa Manuscript; The Decalogue; The Fate of Lee Khan. (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Bring It On; Dancer in the Dark; Duets; The Exorcist: The Version You've Never Seen; Girlfight; This Is Spinal Tap; The Watcher; The Way of the Gun; Woman on Top.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Croupier; Saving Grace; Urban Legends: The Final Cut; The Watcher.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *The Exorcist: The Version You've Never Seen; The Broken Hearts Club; Under Suspicion; Urbania; Woman on Top.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Beautiful; Saving Grace.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *Almost Famous; Nurse Betty; Remember the Titans; Urban Legends: The Final Cut.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *Almost Famous; Bait; Beautiful; Bring It On; The Cell; Duets; The Exorcist: The Version You've Never Seen; Nurse Betty; Remember the Titans.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Dancer in the Dark; Duets.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Saving Grace.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Butterfly.*

CC Sutton—205 E. 57th St. (212-759-1411) *Remember the Titans.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *What Lies Beneath.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Almost Famous.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Chicken Run; Gladiator; High Fidelity; Me, Myself & Irene; Mission: Impossible 2; Shaft.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *Almost Famous; The Art of War; Bait; The Cell; Duets; The Exorcist: The Version You've Never Seen; The Original Kings of Comedy; Scary Movie; Urban Legends: The Final Cut; The Watcher; Woman on Top.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The Exorcist: The Version You've Never Seen.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Nurse Betty.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Barenaked in America; Human Resources; The Perfect Storm; The Replacements.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Place Vendôme.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Remember the Titans; Under Suspicion; Woman on Top.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Almost Famous.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Croupier; Girl on the Bridge; Sunshine; The Tao of Steve; Under Suspicion; The Watcher; Woman on Top.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Bring It On; Nurse Betty.*

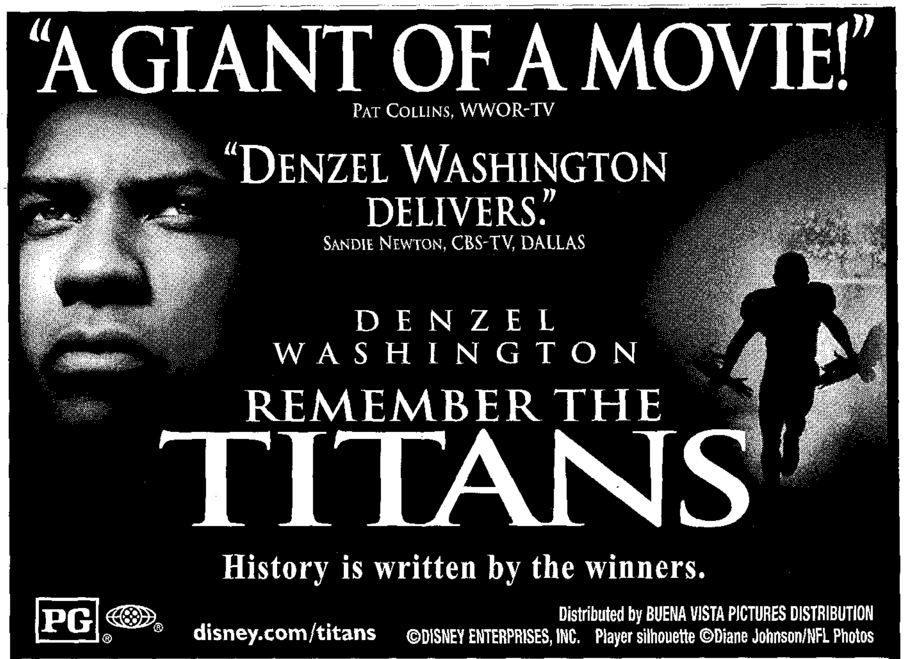
Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Space Cowboys.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Bait; The Exorcist: The Version You've Never Seen.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Almost Famous; Bait; Duets; The Exorcist: The Version You've Never Seen; Urban Legends: The Final Cut; The Watcher.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Beautiful.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Beautiful; Urban Legends: The Final Cut; The Way of the Gun.*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50-LOEWS #701

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19TH ST. EAST
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61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Under Suspicion.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Nurse Betty; Saving Grace.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Almost Famous; Remember the Titans.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Goya in Bordeau; Aimée & Jaguar; Dancer in the Dark; Solas; The Tao of Steve.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Bring It On; The Cell; Duets; Remember the Titans; Urban Legends: The Final Cut; The Watcher.*

New Coliseum—701 W. 181st St. (212-740-1545) *El Circulo Vicioso; The Exorcist: The Version You've Never Seen; Woman on Top.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Bait; El Circulo Vicioso; The Exorcist: The Version You've Never Seen; Woman on Top.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Almost Famous; Beautiful; Best in Show; The Exorcist: The Version You've Never Seen; Girlfight; Into the Arms of Strangers; Nurse Betty; Sunshine; Woman on Top.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Art of War; Bait; Bring It On; The Exorcist: The Version You've Never Seen; The Original Kings of Comedy; Remember the Titans; Scary Movie; Urban Legends: The Final Cut; The Watcher; Woman on Top.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *The Art of War; Bait; Bring It On; The Exorcist: The Version You've Never Seen; The Original Kings of Comedy; Remember the Titans; Urban Legends: The Final Cut; The Watcher.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *The Art of War; Bait; Bless the Child; Bring It On; The Cell; The Exorcist: The Version You've Never Seen; Nurse Betty; Nutty Professor 2: The Klumps; The Original Kings of Comedy; Remember the Titans; Scary Movie; Urban Legends: The Final Cut; The Watcher; What Lies Beneath.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave. (718-623-2770) *Aimée & Jaguar; Nurse Betty; Solas.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Bait; Croupier; Duets; Nurse Betty; Saving Grace.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

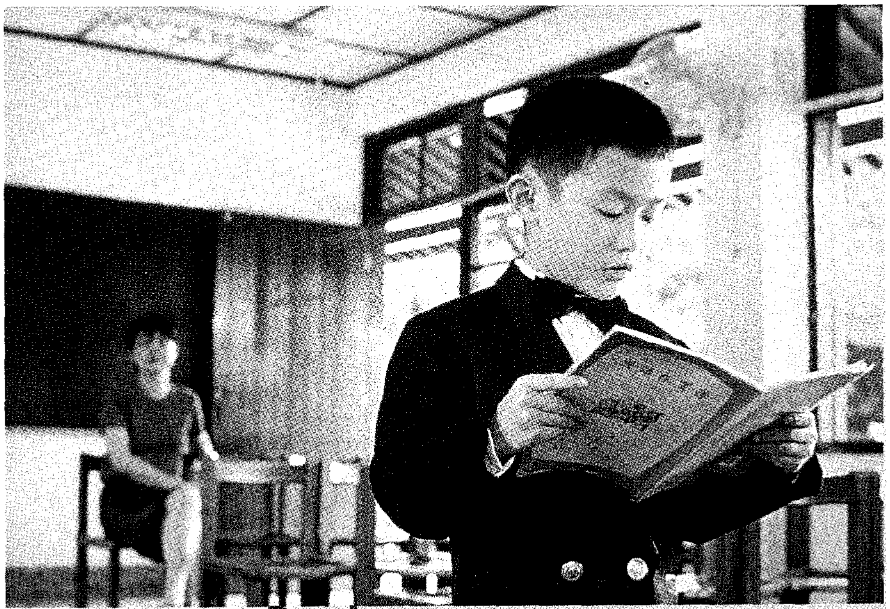
CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Bait; Sunshine; Urban Legends: The Final Cut.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Art of War; Backstage; Bait; Bless The Child; Bring It On; The Cell; The Exorcist: The Version You've Never Seen; Nutty Professor 2: The Klumps; The Original Kings of Comedy; Re-*



Premiere
A Family Affair

Taiwanese director Edward Yang follows up his 1991 classic 'A Brighter Summer Day' with 'Yi Yi (A One and A Two),' a family saga that has already won him a Best Director award at the 2000 Cannes International Film Festival. This examination of a Taiwanese family through three generations focuses on Min-Min (Elaine Jin, pictured with Jonathan Chang), who, after her mother has a stroke, suffers a minor breakdown and skips off to a religious retreat—leaving her 8-year-old son (Chang) to get into all sorts of trouble at school. Begins at Film Forum on October 6.

Photograph courtesy of Winstar Cinema.

member the Titans; Scary Movie; Urban Legends: The Final Cut; The Watcher.

Pavilion—188 Prospect Park West (718-369-0838) *Almost Famous; Beautiful; Chicken Run; The Exorcist: The Version You've Never Seen; Nurse Betty; Remember the Titans; Urban Legends: The Final Cut; The Watcher; Woman on Top.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Bait; El Circulo Vicioso; The Exorcist: The Version You've Never Seen; Urban Legends: The Final Cut; Woman on Top.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Beautiful; The Exorcist: The Version You've Never Seen; Remember the Titans; Urban Legends: The Final Cut.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Almost Famous; Bait; Bring It On; The Exorcist: The Version You've Never Seen; Remember the Titans; Urban Legends: The Final Cut; The Watcher; Woman on Top.*

Queens

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Bait; The Exorcist: The Version You've Never Seen; Highlander: Endgame.*

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Duets; The Exorcist: The Version You've Never Seen; Remember the Titans; Woman on Top.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Cell; Remember the Titans; Space Cowboys; What Lies Beneath.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *Almost Famous; The Art of War; Bait; Bring It On; The Exorcist: The Version You've Never Seen; Nurse Betty; Remember the Titans; Thomas and the Magic Railroad; Urban Legends: The Final Cut; The Watcher; What Lies Beneath.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *El Circulo Vicioso; The Exorcist: The Version You've Never Seen; Woman on Top.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Almost Famous; Bait; Bring It On; The Cell; Nurse Betty; The Original Kings of Comedy; Remember the Titans; Urban Legends: The Final Cut; The Way of the Gun.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Autumn in New York; Butterfly; Place Vendôme; Saving Grace; Solas; Under Suspicion.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Beautiful; Bring It On; The Crew; The Exorcist: The Version You've Never Seen; Nurse Betty; Urban Legends: The Final Cut; The Watcher.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Butterfly; Saving Grace; Shower.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *El Circulo Vicioso; Woman on Top.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Beautiful; The Exorcist: The Version You've Never Seen; Scary Movie; The Watcher; Woman on Top.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *The Exorcist: The Version You've Never Seen.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Bait; The Exorcist: The Version You've Never Seen.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Bring It On; Nurse Betty; The Original Kings of Comedy; Remember the Titans; Scary Movie; Urban Legends: The Final Cut; The Watcher.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Almost Famous; Beautiful; Bring It On; Duets; Nurse Betty; Urban Legends: The Final Cut; The Watcher; Woman on Top.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Bring It On; Saving Grace; Urban Legends: The Final Cut; The Watcher.*

Photograph courtesy of New Yorker Films.

Premieres
A New *Taboo*

Takeshi "Beat" Kitano reached superstar status in Japan for his stand-up comedy routines and a flurry of action films that he directed and starred in. In *Taboo (Gohatto)*, he's playing a different beast altogether. Nagisa Oshima's first film in more than fourteen years is an exploration of Japanese machismo and gay desire, and the ever-beefy Kitano is a cocky militia captain in 1865 Kyoto who winds up having the hots for an incredibly narcissistic samurai (Ryuhei Matsuda). The "unusual electronic score"—why does synth music always go with story lines like this?—is by Ryuichi Sakamoto. Begins October 6 at Lincoln Plaza and Quad Cinemas.

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Almost Famous; The Exorcist: The Version You've Never Seen; Nurse Betty; Urban Legends: The Final Cut; The Watcher; Woman on Top.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Almost Famous; Beautiful; Bring It On; The Crew; The Exorcist: The Version You've Never Seen; Nurse Betty; Remember the Titans; Urban Legends 2; Woman on Top.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Almost Famous; The Exorcist: The Version You've Never Seen; Remember the Titans; Urban Legends: The Final Cut; The Watcher.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Almost Famous; Bait; Beautiful; Bring It On; The Exorcist: The Version You've Never Seen; Nurse Betty; Remember the Titans; Urban Legends: The Final Cut; The Watcher; Woman on Top.*

Museums, Societies, Etc.

American Museum of the Moving Image—Beginning 10/7: "Lon Chaney: Man of a Thousand Faces." 10/7: *The Wicked Darling* (1919); *Lon Chaney: A Thousand Faces* (2000). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—10/3: *The Apple* (1998); *The Silence* (1998). 10/4: *Some Very Short Films* (1998–2000). 10/5: *Citizen Kane* (1941); *Sick: The Life & Death of Bob Flanagan, Supermasochist* (1997). 10/6: *Bloodsisters* (1995); *9½ Weeks* (1986); *Smash Up, The Story of a Woman* (1947). 10/7: *Dirty Heroes* (1969); *Off the Curb: The Heart of Hip-hop; The Sea Shall Not Have Them* (1954). 10/8: *Citizen Kane; Too Much Steep.* 10/9: *Citizen Kane.* 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—10/3–10/5: "Orson Welles: On Stage/On Film." 10/3: *A Man for All Seasons* (1966). 10/4: *The Magnificent Ambersons* (1942). 10/5: *The Trial* (1963). 10/6–10/8: "Stanley Kubrick." *Barry Lyndon* (1975); *A Clockwork Orange* (1971). 10/9: "Remembering Claire Trevor." *Raw Deal* (1948). 30 Lafayette Avenue, Brooklyn (718-623-2770).

Film Society of Lincoln Center (The Walter Reade Theater)—Through 10/6: "Passion and Defiance: Silent Divas of the Italian Cinema." 10/3: *La Storia di Una Donna/Story of a Woman* (1920); *L'Innamorata/The Lover* (1920); *Scampolo* (1928). 10/4: *Scampolo; The Lover.* 10/5: *Der Bastard* (1926); *Maman Poupée/Mother Doll* (1919). 10/6: *Der Bastard; Mother Doll.* Beginning 10/7: "Views From the Avant-Garde." 10/7: *Beneath the Second Hand; Light Spill; Peter Hutton; Nathaniel Dorsky.* 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids."

Irish Arts Center—10/7: "An Evening With Jim Sheridan." Get a chance to talk with the Irish filmmaker behind *My Left Foot, The Field, In the Name of the Father,* and *The Boxer.* 553 W. 51st St., (212-581-4125). $50, limited seating.

Ocularis—10/8: *The Persecution & Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade* (1966). 10/9: *Early Films by Great Directors.* At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713). $5.

The Screening Room—"Hong Kong." 10/6–10/7: *The Valiant Ones* (1975). "Weekend Classics." 10/8: *Breakfast at Tiffany's* (1961); *The Saragossa Manuscript* (1971). 54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons).

Two Boots Pioneer Theater—10/3–10/9: *Chuck and Buck* (2000); *Steal This Movie!* (2000). 155 E. 3rd St. (212-254-3300); $9, $6 for seniors.

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Broadway

Previews and Openings

The Dinner Party—Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Winkler star. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/3 for a 10/19 opening. *Music Box Theater, 239 W. 45th St. (212-239-6200).*

The Full Monty—Word of mouth is strong on this musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $30–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/26 opening. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Annie Get Your Gun—Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Patrick Cassidy), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Jasmine Guy and Charlotte D'Amboise $20–$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Mon., Tues, and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. at 2. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

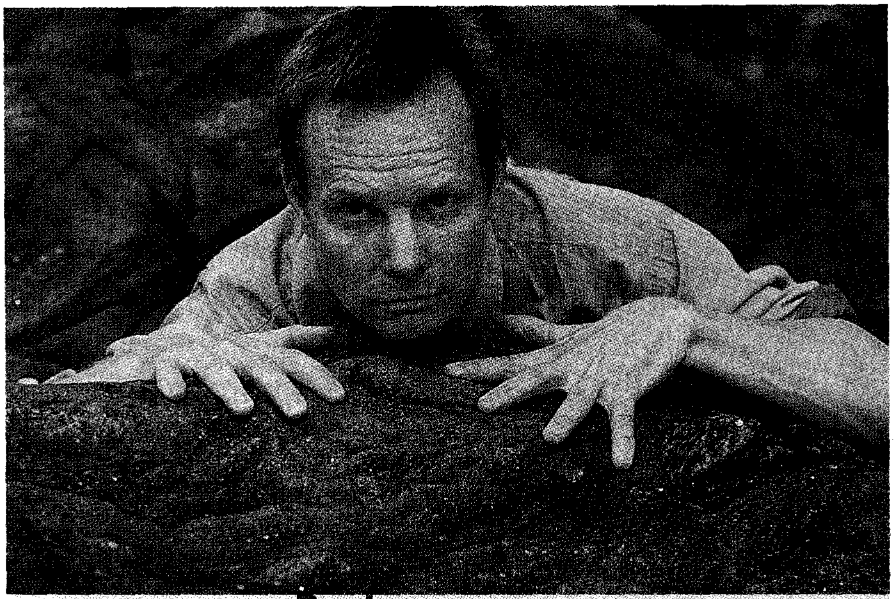
Gore Vidal's The Best Man—In 1959, Vidal felt that the true nature of American politics was being occluded by the sunny soft-focus antics of Frank Capra and James Stewart, so he set out to write a tough play that would, he says, "explain to the republic the kind of people who are presidential and why." Chris Noth and Spalding Gray play opposing presidential candidates, joined by Elizabeth Ashley, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

Previews

Singular Sensation

Ed Kleban will forever be remembered for his first work on Broadway: the lyrics to the high-kicking classic "One"—and the rest of the character-perfect songs he and composer Marvin Hamlisch wrote for *A Chorus Line.* But the publicity-shy Kleban, who died in 1987 of cancer at the age of 48, is rarely remembered for anything but "One," and that's one thing that *A Class Act* (cast, pictured), a new musical at the Manhattan Theatre Club, will attempt to remedy. Lynne Meadow, the artistic director of the white-hot MTC, says Kleban left behind hundreds of unproduced songs "that his friends knew about but that the public never heard." *A Class Act,* with its book by Kleban's longtime friends Linda Kline and Lonny Price, will tell "the story of his life and how he came to write *A Chorus Line.*" Plus, she says, "it will gather these other wonderful songs into a show, one that never really happened in his lifetime." Kleban, a Columbia graduate who got his start as a producer at Columbia Records, doctored several Broadway productions after *A Chorus Line* and worked on two other major projects of his own: *Under Separate Cover* and *Gallery,* a collection of songs inspired by paintings. "Ed," Meadow recalls, "was a native New Yorker. He walked tremendously, and would go to the Metropolitan Museum or wherever, and would write songs based on different paintings." The new musical will prove, however, that Kleban wasn't just inspired by Daumier and Brueghel. "Ed wrote a whole bunch of songs inspired by breakfast," Meadow remembers. "There was *Corn flakes, I never scorn flakes,*" and, she sings, "*French toast, you're really the most, some people say you're just an egg and bread / But with your little freckled face, you really go to my head.*" Previews begin October 3. (See "Off Broadway.") LOGAN HILL

Photograph by Joan Marcus.



Previews

Yes, Let's Go

Bill Irwin, who amazed audiences with his New Vaudevillian brand of smart physical comedy in 'Largely/New York' and 'Fool Moon,' returns to the stage with a solo adaptation of Samuel Beckett's 'Texts for Nothing.' In this adaptation of several prose pieces written five years before 'Waiting for Godot,' a disheveled tramp stands on a hill and interrogates the universe. In previews for an October 15 opening at Classic Stage Company. (See "Off Broadway.")

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

Riverdance—This revamped version returns to New York with a more global feel, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Saturday Night Fever—Flared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Off Broadway

Previews and Openings

The Beginning of August—Mary Steenburgen stars in Tom Danaghy's new family drama, the story of a man whose life suddenly becomes very complicated when his wife leaves him with their infant daughter. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. In previews for a 10/11 opening. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

Boys Don't Wear Lipstick—In this solo show, Brian Belovitch recalls his atypical life, in which he, with some medical assistance, became Trish and lived happily as an army bride before returning to Gotham's cabaret circuit. $20–$45. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. Previews begin 10/6 for a 10/22 opening. *Players Theatre, 115 MacDougal St. (212-239-6200).*

The Butterfly Collection—Marian Seldes, Brian Murray, Reed Birney, Betsy Aidem, James Colby, and Maggie Lacey star in a new play about a New England literary family by Theresa Rebeck (*Spike Heels, Loose Knit*). Bartlett Sher (*Waste*) directs. $40. Tues.–Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3. In previews for a 10/3 opening. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

Class Act—The MTC presents a new musical that reassembles many of the works of lyricist Ed Kleban. Carolee Carmello, Jonathan Freeman, Randy Graff, and Julia Murney star. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Previews begin 10/3 for a 10/31 opening. Through 12/3. *City Center Theatre, 131 W. 55th St. (212-581-1212).*

The Elephant Man—Synapse Theatre Company revives Bernard Pomerance's award-winning 1979 drama. $19. Wed.–Sat. at 8, Sun. at 3. Previews begin 10/7 for a 10/11 opening. Through 10/29. *Atlantic Theater, 336 W. 20th St. (212-358-5123).*

The Gorey Details—A new musical based on the spooky stories of Edward Gorey, with music by Peter Matz and direction by Daniel Levans. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. In previews for a 10/16 opening. *Century Center, 111 E. 15 St. (212-239-6200).*

Juno and the Paycock—Set during the Irish Civil War, Sean O'Casey's 1924 drama tracks a poor family living in a Dublin tenement who are informed of an inheritance and drop cash like Puffy before learning, tragically, that their anticipated fortune is just a pittance. In previews for a 10/19 opening. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Les Mizrahi—Isaac Mizrahi sings, dances, and sews with a jazzy trio. Richard Move (*Martha@Mother*) directs. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. In previews for a 10/19 opening. Through 11/25. *Greenwich House Theatre, 27 Barrow St. (212-239-6200).*

Oedipus Rex—You've had the complex; now see the play. $30–$60. 10/4–10/8 at 8, 10/7 at 2, 10/8 at 3. *City Center Theatre, 131 W. 55th St. (212-581-1212).*

Straight as a Line—Natsuko Ohama and James Sie star in Luis Alfaro's tale about a mother and her son, a male escort suffering from AIDS. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 10/22. *Primary Stages, 354 W. 45th St. (212-333-4052).*

Stranger—Kyra Sedgwick and David Straitharn star in a new play by Craig Lucas about two strangers who meet on a plane, one of whom is a felon. $45. Tues.–Fri. at 8, Sat. at 5 and 9. In previews for a 10/17 opening. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

Tallulah Hallelujah!—Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Last year, two plays about West debuted and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. Soon, three Off Broadway shows will tackle the legacy of the raunchy brunette. Tovah Feldshuh's up first in her new solo show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. In previews for a 10/10 opening. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Texts for Nothing—The Classic Stage Co. welcomes back New Vaudevillian Bill Irwin, who delighted New York with his amazing physical antics in *Fool Moon*. He directs and stars in this new production based on Samuel Beckett's short prose. $25–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 10/15 opening. *Classic Stage Company, 136 E. 13th St. (212-677-4210).*

Photograph by Dixie Sheridan.

War of the Worlds—Kicking off BAM's Next Wave Festival, SITI, a multimedia company, collaborates with director Anne Bogart (*Songs and Stories From Moby Dick*) to interrogate the blurring boundaries between news and entertainment from Orson Welles to "reality shows." $17–$45. 10/4–10/7 at 7:30, 10/8 at 3. *BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).*

Now Playing

4 Guys Named José . . . and Una Mujer Named Maria—Four Latino guys fight to put together a song-and-dance revue that confounds stereotypes. $37.50–$47.50. Tues.–Sat. at 8, Sun. and Sat. at 3, Sun. at 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Arabian Nights—The Young Vic Theatre Company presents a kid-friendly performance of fun tales like *Ali Baba & the Forty Thieves.* $10–$25. Thurs.–Sat. at 7, Sat. at 1, Sun. at 12 and 6. Through 10/22. *New Victory Theater, 209 W. 42nd St. (212-239-6200).*

Berlin to Broadway With Kurt Weill—A new revue directed by Hal Simons, with musical direction by Eric Stern, who conducted the Kurt Weill celebration at BAM. $45. Mon., Tues., Fri., Sat. at 8, Sun. at 7:30, Wed. at 3, Sat. and Sun. at 4:30. *Triad Theatre, 158 W. 72nd St. (212-239-6200).*

Big Cactus—David T. King's new comedy introduces a furniture maker who becomes embroiled in a revolutionary cause and begins stealing rare cacti. $15. Mon. and Wed.–Sat. at 8. *Currican Theater, 154 W. 29th St. (212-615-6906).*

Blithe Spirit—Nöel Coward's comedy about death and marriage. $28–$35. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/15. *Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Charles Bukowski's South of No North—The 29th Street Rep revives its successful spring adaptation of stories by the literary pubcrawler. $35. Wed.–Mon. at 8. *29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).*

Coriolanus/Richard II—Ralph Fiennes and Linus Roache arrive in highly praised Almeida Theatre productions, performed in repertory. $25–$75. Call for schedule. Through 10/1. *BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).*

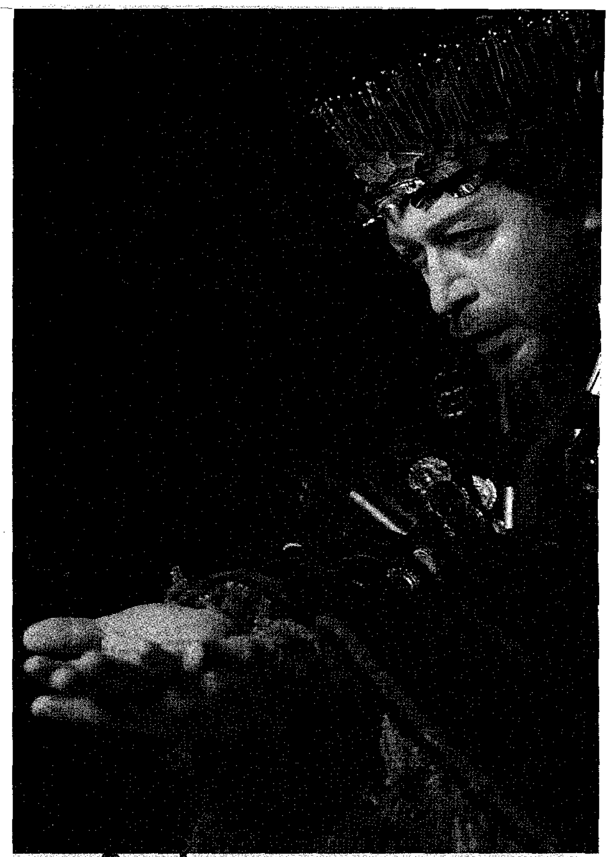
The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40–$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

The Crumple Zone—A new comedy by Buddy Thomas about five men during a holiday weekend. $39–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Through 10/29. *Rattlestick Theatre, 224 Waverly Place (212-206-1515).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.



Photograph courtesy of the National Theater of Greece.

Opening

Bring Your Mom

You've had the complex, now see the show: The National Theater of Greece, which just became the first group in 1,500 years to perform in the Colosseum, brings its groundbreaking production of 'Oedipus Rex' (featuring Grigoris Valtinos, pictured) to City Center for six performances beginning October 4. Expect a feast for the eyes, assuming you haven't gouged them out already. (See "Off Broadway.")

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

Don Juan in Hell—The Irish Rep presents a dramatic reading of the third act from George Bernard Shaw's 1903 *Man and Superman.* Donal Donelly, Celeste Holm, James A. Stephens and Fritz Weaver star. $30–$35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 10/8. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

The Donkey Show—A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. *El Flamingo, 547 W. 21st St. (212-307-4100).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

***Forbidden Broadway 2001: A Spoof* Odyssey**—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring the wonderful Roger Bart, who made his name as Snoopy in *You're a Good Man, Charlie Brown.* $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Godspell—Lookout, J.C. Superstar, there's another messiah. $45–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. *Theatre at Saint Peter's Church, 619 Lexington Ave. at 54th St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

The Immigrant—Jacqueline Antaramian, Walter Charles, Cass Morgan, and Evan Pappas star in this new musical about a young Russian Jew who deals with everyday life in Texas. $37.50. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 10/7. *CAP21 Theater, (212-279-4200).*

Imperfect Chemistry—A new musical comedy about genetics and male-pattern baldness with book and lyrics by James Racheff and story and music by Albert M. Tapper. $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

The In-Gathering—Inaugurating the newest Off Broadway house, the Duke on 42nd Street Theater, this new musical about an emancipated slave who travels to New Orleans in search of his wife is directed and choreographed by *Jelly's Last Jam* vet Hope Clarke, with music by Daryl Waters (*Bring In 'Da Noise / Bring In 'Da Funk*) and lyrics by John Henry Redwood (*The Old Settler*). *Duke Theater, 229 W. 42nd St. (212-239-6200).*

It Ain't Nothin' But the Blues—This Tony-nominated musical about the history of the blues has been scaled down to fit inside the 499-seat B.B. King Blues Club. This new production features three of the original Broadway performers. $50. Mon.–Wed. at 8, Wed. at 2, Sun. at 3 and 7. *B.B. King Blues Club, 243 W. 42nd St. (212-239-6200).*

Jerusalem Syndrome—Comedian Mark Maron riffs on his pilgrimages to Israel, Hollywood, and a Philip Morris factory. $25–$30. Wed.–Sat. at 8. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

Jitney—This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in Pittsburgh in 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-505-0700).*

Late Night Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. *St. Luke's Church, 308 W. 46th St. (212-239-6200).*

A Lesson Before Dying—The Signature Theater Company kicks off a strong twenty-month series of new plays by its veteran playwrights-in-residence, beginning with Romulus Linney's new play, adapted from the Ernest J. Gaines novel about two young black men in forties Louisiana. Kent Thompson directs. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-PLAY).*

Lifegame—Hoping that audiences haven't felt reality-based-entertainment fatigue, the first of two Off Broadway shows promises to place pre-selected regular folks onstage. In this improvisational piece by the Improbable Theater, the people responsible for last year's delightfully kid-averse *Shockheaded Peter* will be interviewing practical strangers and acting out scenes from their lives. $25–$37.50. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

Manchild in the Promised Land—A stage adaptation of Claude Brown's classic autobiography, set in fifties Harlem. $35. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Murdered by the Mob—Interactive off-line entertainment with a three-course dinner, door prizes, death, dancing, and acting awards for best audience participation. $55. Fri. at 7:30, Sat. at 7. *Arno Ristorante, 141 W. 38th St. (800-687-3374).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. *Reprise Room at Dylan's, 245 W. 54th (212-239-6200).*

The Soul of an Intruder—Steve Braunstein's play about a woman involved in a perplexing love triangle returns after a successful 1995 run. $20–$30. Mon.–Sat. at 8, Wed. at 2. Through 10/4. *Theatre 3, 311 W. 43rd St. (212-279-4200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

The Syringa Tree—Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. *Playhouse 91, 316 E. 91st St. (212-307-4100).*

That Ilk—Nancy Dean's new family drama about a lesbian daughter who unearths a surprising family history. $35. Wed.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Through 10/21. *Hudson Guild Theater, 441 W. 26th St. (212-591-0793).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88 *(212-239-6200).*

Two Small Bodies—A detective and a femme fatale meet in this drama by Neal Bell, directed by Carl Andress. $35. Wed.–Sat. at 8, Sat. at 3, Sun. at 7. Through 10/15. *John Houseman Studio, 450 W. 42nd St. (212-906-1515).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. Through 10/15: Nell Carter, Kathleen Chalfant, and Annabella Sciorra. 10/17–11/5: Susie Essman, Robin Givens, and Donna Hanover. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Where Did Vincent Van Gogh?—Dan Castellaneta, the hilarious comedian responsible for the voice of Homer Simpson and a former cast member of the *Tracy Ullman Show,* performs a one-man, many personalities solo show about an actor whose body is overtaken by aliens while he's doing a solo show about the painter. $35. Tues.–Sun. at 8, Sun. at 4. *Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).*

Where Everything Is Everything—Daisy Eagan stars in Stephen Spoonamore's new romantic drama about a graphic designer, a financial consultant, and sex in the city. $25–$35. Tues.–Sun. at 8. Through 10/14. *Ryan Theater, 128 Chamber St. (212-539-8892).*

Off-Off Broadway

33 Swoons: A Portrait of Anton Chekhov—Chekhov in the renovated, but hardly reformed, porn palace. Mon.: "Undiscovered Chekhov" and "On the High Road." Tues. and Wed.: "Complete Chekhov Vaudevilles" and "Chekhov Sketchbook." Thurs.: "The Seagull." Fri.: "Vanya on 42nd St." $15–$20. Call for schedule. *Nada Show World Theater, 42nd St. and Eighth Ave. (212-586-7829).*

Baal—This bop-era adaptation, featuring a new translation by Peter Mellencamp, reopens after a successful late-night run earlier this year. $15. Wed.–Sat. at 10, Wed. at 8, Sat. at midnight. Through 11/4. *Flea, 41 White St. (212-226-2407).*

Boonah, Come Down—The U.S. premiere of Tsutomu Mizukami's Buddhist fable, presented by the Japanese Seinenza Theatre Company, features elaborate, colorful masks and costumes. $15–$40. Through 10/5 at 7. *Kaye Playhouse at Hunter College, 695 Park Ave., at 68th St. (212-772-4448).*

The Bottom Project—A multimedia work by Julie Tolentino. $15. 10/5–10/7 at 8. *The Kitchen, 512 W. 19th St. (212-255-5793).*

Chicago City Limits Turns 20—Celebrating twenty years of shtick. $20. Wed–Sat. at 8, Fri. and Sat. at 10:30. *City Limits Theater, 1105 First Ave., near 60th St. (212-888-5233).*

The Cradle Will Rock—You've seen the Tim Robbins movie; now see a new production of Mark Blitzstein's lefty 1937 musical onstage. $24–$30. Thurs.–Sat. at 8, Sun. at 3. Through 11/16. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Doll—The delightfully absurd Theatre Couture presents *A Doll's House* in the idiom of Ken and Barbie, starring Sherry Vine and Candis Cayne, with puppetry by Basil Twist. $15–$20. Wed.–Sun. at 7:30. Through 11/10. *P.S. 122, 150 First Ave. (212-477-5288).*

Mad Hittin'—In André Brown's new tap show, a tap master teaches a group of Broadway wannabes. $10. Thurs.–Sun. at 8. Through 10/8. *Theatre for the New City, 155 First Ave. (212-254-1109).*

The Merchant of Venice—Eve Adamson directs Shylock and friends. $24–$40. Thurs.–Sat. and some Wednesdays at 8, Sun. at 3. 10/6–12/14. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Monday Night Magic—Internationally known magicians in an intimate setting. $25–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).*

Native Son—To celebrate the sixtieth anniversary of Richard Wright's novel, the Classical Theatre of Harlem presents a new stage adaptation, endorsed by Wright's wife and daughter. $12–$15. Thurs.–Sat. at 8, Sun. at 3. Opens 10/6. *Harlem School of the Arts Theatre, 647 St. Nicholas Ave. (212-539-8828).*

Natural Born Pop: 20 from the 20th Century—Highlights of the Pure Pop festival at Nada Classic include Ian W. Hill's fusion of *Apocalypse Now* and *Jungle Book,* titled *Even the Jungle,* Mark Spitz's "The Hobo Got Me High," and the first theatrical Ed Wood festival. $8.88–$14.99. Call for schedule. Through 10/9. *Nada Classic, 167 Ludlow (800-965-4827).*

Snapshots 2000—One-act plays by Jeff Cohen, Romulus Linney, Robert O'Hara, and others. $15. Thurs.–Sazt. at 8, Sun. at 5. Through 10/29. *Tribeca Playhouse, 111 Reade St. (212-206-1515).*

Previews

Tovah on Tallulah

Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea: Last year New York saw two plays about West, and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. This year, three shows aim to tackle the legacy of the raunchy brunette. Tovah Feldshuh (pictured) is the first to take a shot, playing Bankhead in her three-person show *Tallulah Hallelujah!* Previews begin September 19. Next up, Gareth Hendee directs *Dahling,* a drama; previews begin October 19. And look for Kathleen Turner's *Tallulah* in the spring. However, imitators be warned: As Bankhead herself said, "Nobody can be exactly like me. Sometimes even I have trouble doing it." (See "Off Broadway.")

Photograph by Yuri Leu.

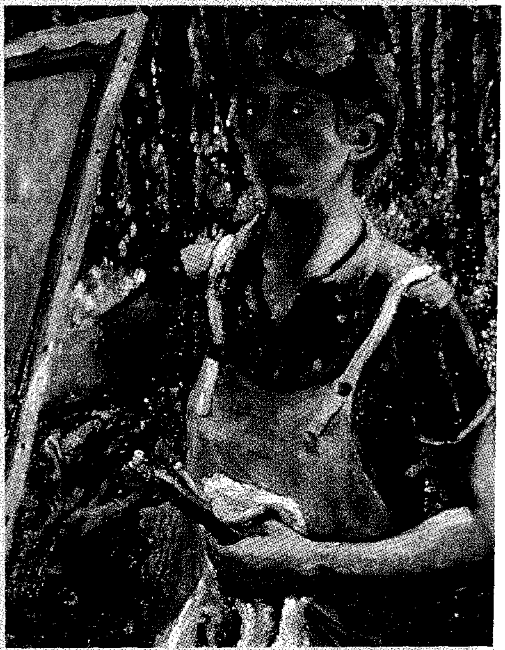
art

Rafael Ferrer...Lee Krasner...Neil Winokur

Retrospective
Lee's Turn

As anyone familiar with the Jackson Pollock saga knows—and now, finally, the story has been literally fleshed out in the new film *Pollock,* starring Ed Harris as the self-destructive Abstract Expressionist—Pollock's wife, the Brooklyn-born painter Lee Krasner, spent her married life advancing her husband's career. It was Krasner who was chummy with critics Harold Rosenberg and Clement Greenberg, Krasner who tried (unsuccessfully) to keep Pollock sober, and Krasner who took a small upstairs bedroom as her studio in their home at the Springs (Pollock, of course, got the whole barn). That Krasner struck people as anything but a weak character left some to speculate whether she was devoting her efforts to Pollock as an excuse to avoid painting. Most likely, though, managing Pollock was simply a full-time job. After he died, in 1956, Krasner, who'd been given her first one-person show at the Betty Parsons Gallery in 1951, began working in Pollock's studio; by the time she died, in 1984, she had exhibited her work at the Martha Jackson Gallery, the Stable Gallery, Marlborough Gallery, Pace Gallery, and the Robert Miller Gallery, among others; and in 1983, her paintings were the subject of a traveling retrospective organized by Barbara Rose. Still, assessing Krasner's contributions to Abstract Expressionism, and the influence of Pollock on Krasner and vice versa, has not been easy, mainly because she worked through a variety of styles (even including a brief flirtation with the Drip). And though the artist's second retrospective, "Lee Krasner," opening this week at the Brooklyn Museum of Art (200 Eastern Parkway, Brooklyn; October 6 to January 7), shows that she was not a dazzling innovator, it presents her—beginning with such early figurative paintings as *Self-Portrait* (1930; pictured) and ending with the swirling, overlapping, curved forms of her collage paintings from the early eighties—as the dedicated, deeply intelligent artist she was.

Edith Newhall



Courtesy of the Pollock-Krasner Foundation.

Galleries
Solos
Madison Avenue and Vicinity

Dan Flavin—Six fluorescent-light sculptures from the sixties; through 11/4. Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Lawren Stewart Harris—A retrospective of paintings by the Canadian modernist artist (1885–1970) who worked in New Hampshire and New Mexico in the thirties and was a founder of the Transcendental Painting Group; through 11/5. Americas Society, 680 Park Ave. (212-249-8950).

Henri Michaux—More than 60 works on paper dating from the forties to the seventies by the French artist and poet (1899–1984) known for his intricately detailed depictions of minute organic shapes and repeating patterns; through 11/25. Werner, 4 E. 77th St. (212-988-1623).

Yoko Ono—*The Four Seasons,* a new mixed-media installation, and photographs from the films *Fly* (1970) and *Bottoms* (1966); through 10/21. Ubu, 16 E. 78th St. (212-794-4444).

David Smith—A selection of paintings of nudes made by the artist during the last months of life; through 10/21. Gagosian, 980 Madison Ave. (212-744-2313).

Hedda Sterne—Recent drawings; through 11/30. CDS, 76 E. 79th St. (212-772-9555).

Anne Tabachnick—Paintings on the theme of painters and their calling; through 11/17. Bookstein, 50 E. 78th St. (212-439-9605).

57th Street Area

Magdalena Abakanowicz—Recent large-scale sculptures of figures; through 10/28. Marlborough, 40 W. 57th St. (212-541-4900).

Mark di Suvero—Indoor sculptures created between 1962 and 1994; through 10/21. Danese, 41 E. 57th St. (212-223-2227).

Rineke Dijkstra/Giuseppe Penone—Recent photographic portraits of adolescent girls and boys in the Tiergarten Park in Berlin and in another park in eastern Europe/An installation that was shown earlier this year as part of the "Beauty in Fabula" exhibition at the Palais des Papes in Avignon, France, one part of which features a floor-to-ceiling wall of wire mesh boxes filled with bronzed bouquets of laurel leaves. Through 10/28. Goodman, 24 W. 57th St. (212-977-7160).

Sam Francis—Abstract paintings and works on paper from the artist's series of the early sixties, "Blue Balls" and "Bright Ring"; through 11/4. Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Micha Klein—Photoworks that depict virtual 3-D environments of human models in frozen poses, fantasy architecture, pills, and radiant light; through 10/28. Boone, 745 Fifth Ave. (212-752-2929).

Andrew Masullo—Recent abstract paintings; through 10/21. Washburn, 20 W. 57th St. (212-397-6780).

Gerhard Richter—Abstract paintings, works on paper, and photographs; through 10/21. Mathes, 41 E. 57th St. (212-752-5135).

Bridget Riley—Paintings from 1985 to the present and studies for early paintings by this British artist, whose paintings of the sixties and seventies are currently the subject of a survey at the Dia Center for the Arts (see "Museums"); through 10/21. PaceWildenstein, 32 E. 57th St. (212-431-3292).

Krzysztof Wodiczko—A video projection of interviews with Hiroshima survivors and their children that was initially projected in Hiroshima (in 1999) beneath the A-Bomb Dome, the building that was directly under the bomb that exploded on August 6, 1945; through 10/21. Lelong, 20 W. 57th St. (212-315-0470).

SoHo and TriBeCa

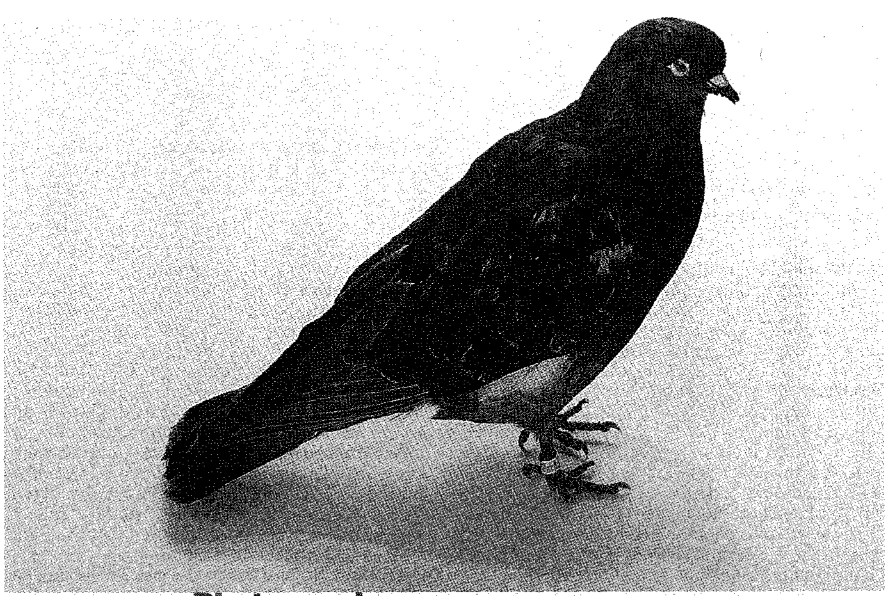
Robert Colescott—Recent paintings and works on paper of fluidly rendered figures in narratives that offer a provocative view of racial and sexual stereotyping; through 10/28. Kind, 136 Greene St. (212-925-1200).

Chris Costan—Recent montages inspired by old magazine advertisements, early scientific drawings, indigenous patterns, and images from cartoon manuals; through 11/4. Pelavin, 13 Jay St. (212-925-9424).

Enzo Cucchi—New paintings; through 10/28. Shafrazi, 119 Wooster St. (212-274-9300).

Matthew Cusick—Recent paintings; through 10/28. Kent, 67 Prince St. (212-966-4500).

Rafael Ferrer—Paintings that pay homage to the European masters Alberto Giacometti and Giorgio Morandi, and the American sculptor David Smith through evocations of their studios; 10/4–11/1. Hoffman, 429 W. Broadway (212-966-6676).



Photography
Meet Your Neighbors

Berenice Abbott's black-and-white portraits of New York took the elegant road, recording Deco skyscrapers and men in hats. Now Neil Winokur offers the colorful quotidian version through his isolated images of the MetroCard, the rat, the knish, and other common sights. Even that ubiquitous bird gets its close-up. At Janet Borden, 560 Broadway, at Prince Street; through October 28.

Manuel Neri—New sculptures in marble and bronze and drawings; through 10/21. Cowles, 74 Grand St. (212-925-3500).

David Rabinowitch—"Construction of Vision" drawings made by the sculptor between 1969 and 1976 that translate the formal and perceptual concerns of his massive, planar sculptures into ink and graphite works on paper; through 11/11. Blum, 99 Wooster St. (212-343-0441).

Geneviève Seillé—Large mixed-media drawings on rough brown paper that depict numbers and writing with repetitive architectural imagery and figurative biomorphic shapes; through 10/21. Ross, 568 Broadway (212-343-2161).

Pia Stadtbäumer—Life-size, cast-porcelain sculptures of two children at play that capture each child frozen in mid-gesture; through 10/21. Kelly, 43 Mercer St. (212-343-2405).

Uri Tzaig—Recent videos, sculptures, installations, graphic design, artist's books, and a game titled *Trance,* by an Israeli artist living in Tel Aviv; through 10/28. Artists Space, 38 Greene St. (212-226-3970).

Chelsea

Darren Almond—A shipping container transformed into the world's largest LED clock, large-scale drawings of the night sky based on navigational charts, and photographs made by the artist as he accompanied the clock on a ship from London to New York; through 10/21. Marks, 522 W. 22nd St. (212-243-0200).

Louise Fishman—Recent abstract paintings; through 10/21. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Graciela Hasper—Recent paintings of colorful geometric shapes and patterns; through 11/1. Nosei, 530 W. 22nd St. (212-741-8695).

Damien Hirst—New sculptures and paintings, including *Hymn,* a twenty-foot-tall painted bronze anatomical model; through 12/16. Gagosian, 555 W. 24th St. (212-741-1111).

Martin Kippenberger—Paintings from the series "Jacqueline: The Paintings Pablo Couldn't Paint Anymore" and one large sculpture, *Modell Winnetou,* all completed a year before the German artist's death in 1997; through 11/4. Metro Pictures, 519 W. 24th St. (212-206-7100).

Samuel Mockbee—Drawings and models designed by the architect for his firm, Mockbee Coker, based in Jackson, Miss., and Memphis, Tenn., and for Auburn University's Rural Studio in Hale County, Ala., which he founded (with D. K. Ruth) in 1993 as a way to give undergraduate architecture students the opportunity to design and build as a service to the community; through 10/21. Protetch, 511 W. 22nd St. (212-633-6999).

Max Neuhaus—A survey of works by this artist, who has worked with sound as a medium since the early fifties; through 10/28. Burgin, 243 W. 18th St. (212-462-2668).

Karim Noureldin—Large-scale drawings; through 10/21. Schoormans, 508 W. 26th St. (212-243-3159).

Path Soong—Paintings and drawings on canvas composed of one or a series of linear calligraphic gestures; through 11/11. Greene, 525 W. 22nd St. (212-462-4123).

Andy Warhol—A selection of prints and unique pieces dating from the sixties through the mid-eighties; through 10/31. Kempner, 501 W. 23rd St. (212-206-6872).

Jane and Louise Wilson—A video that was shot inside a Russian space-training center, projected on screens suspended from the gallery's ceiling; through 11/4. 303, 525 W. 22nd St. (212-255-1121).

Group Shows

Madison Avenue and Vicinity

Hirschl & Adler—21 E. 70th St. (212-772-7237). "Lazy Days, Hazy Days: Three Centuries of American Summer Retreats"; through 10/25.

Hunter College—Leubsdorf Gallery, 68th Street and Lexington Ave. (212-772-4991). "Building the British Library: An Architectural Exhibition"; through 10/28.

Stone—113 E. 90th St. (212-987-4997). "Talent 2000," an exhibition of works by emerging artists of various disciplines; through 10/28.

57th Street Area

Helman—20 W. 57th St. (212-245-2888). "The New York School in the 1950s," works by Baziotes, Johns, Kline, de Kooning, Motherwell, Pollock, Rothko, others; through 10/28.

PaineWebber—1285 Sixth Ave. (212-713-2885), Mon–Fri 8–6. "A Genius for Place: American Landscapes of the Country Place Era," an exhibition of contemporary photographs that reveal the sustaining beauty and artistry of early-twentieth-century landscape architecture; through 12/1.

St. Etienne—24 W. 57th St. (212-245-6734). "The Expressionist City," an exhibition of works by Beckmann, Dix, Grosz, Grundig, Heckel, Kirchner, Kollwitz, Mammen, Schiele, others; through 11/4.

SoHo and TriBeCa

Art in General—79 Walker St. (212-219-0473). "Re-Drawing the Line," drawings made on site that employ nontraditional formats and materials by Alÿs, Balteo, Cooper, Herrera, Thomson, Tottie, Wegner, White; through 10/28.

Dorsky—379 W. Broadway (212-966-6170). "Simply Complex: Monochrome Paintings from L.A.," works by Hendler, Heywood, Kraal, Rafalko, Thurston, Wayne; through 10/28.

Exit Art—548 Broadway (212-966-7745). "Paradise Now: Picturing the Genetic Revolution," works by 39 artists who are exploring the ways in which breakthroughs in genetic research are changing life as we know it; through 10/28.

Location One—26 Greene St. (212-334-3347). "LIFE, After the Squirrel," installations by Cardiff, Cooley, Rist, Tasset, and others in environments created by the exhibition's curator, Harm Lux; through 10/28.

Watts—123 Watts St. (212-219-1482). "Microwave, Two," works by Cooper, Gissler, Mills, Sollins, Zeller, others; through 11/11.

Chelsea

Feature—530 W. 25th St. (212-675-7772). Works by De Los Angeles, Gordon, Linn; contemporary Tantra paintings on paper from India; through 10/21.

White Box—525 W. 26th St. (212-714-2347). "Critic as Grist," artworks about art critics by Bag, Beckley, Kaplowitz, Levine, Oppenheim, Pruitt, Rosler, Wampler, others; through 10/17.

Photography

Fernando Bengoechea—Unique photo weaves created from photographs of classical Roman marbles in the collection of the Glyptothek Museum in Munich; through 10/21. McGrath, 20 W. 57th St. (212-956-3366).

Lois Conner—Photographs of China's changing geological and cultural terrain, as well as various images of the lotus plant—floral, abstract, and humorous; through 10/28. Miller, 20 W. 57th St. (212-397-3930).

Pino Dal Gal—Color photographs documenting the daily grind of a chicken slaughterhouse; through 10/28. De Lellis, 47 E. 68th St. (212-327-1482).

Lucinda Devlin—"The Omega Suites," photographs of execution chambers from various state penitentiaries; through 11/4. Rodgers, 529 W. 20th St. (212-414-9810).

Duane Michals—Photographic themes of spirituality, fear, and desire from this twentieth-century innovator whose works have included news, fashion, advertising, and the album cover for the Police's *Synchronicity;* through 10/21. School of Visual Arts Museum, 209 E. 23 St. (212-592-2010).

Joan Fontcuberta—Three new photographic series combining art and science in order to present two distinct sides of reality, featuring images of milk and blood droplets, as well as landscapes constructed from Braille scripts; through 11/1. Zabriskie, 41 E. 57th St. (212-752-1224).

Robert Frank—The path of the artist's life, featuring vintage and original prints taken from the 1940s through the 1990s in Europe and the Americas, plus filmstrips from two of his films; through 11/4. Scalo, 560 Broadway (212-334-9393).

John Gossage and Hermann Vogel—Black-and-white silver prints of Washington, D.C., monuments, taken between 1987 and 1993, and albumen prints from an 1868 German archaeological expedition in Egypt—a combination meant to investigate the architectural fortresses constructed by great civilizations for the promotion and preservation of authority; through 10/28. Horowitz, 160a E. 70th St. (212-717-9067).

Photograph courtesy of Janet Borden, Inc.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

John Hilliard—Images of staged scenarios inspired by film, television, and advertising—some overtly theatrical, others subtly enigmatic—creating visual ambiguities that question the nature of photographic reality; through 11/4. Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Peter Hujar—Photographs from 1980 to 1987; through 10/28. Marks, 523 W. 24th St. (212-243-0200).

ICP—1130 Fifth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8); $6, $4. "Eugène Atget: The Pioneer." Photographs of late-nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; 10/7–1/21/01.

Jacques-Henri Lartigue—Vintage prints: from man and machine in motion to elegant women and sun-drenched holidays, all meant, as the artist puts it, to "trap" the very "scent of happiness"; through 11/7. Houk, 745 Fifth Ave. (212-750-7070).

Micheal McLaughlin—Photographed in locations from Cleveland to India, images that glory in the beauty and timelessness of place while altering environmental expectations to subvert the routine of everyday activities; through 11/4. Rice, 325 W. 11th St. (212-366-6660), Thurs.–Sat., 1–7, Sunday, 1–6.

Joel Meyerowitz—Color photographs of street scenes in Paris and New York taken between 1966 and 1976 that have never been published or exhibited; through 10/21. Meyerowitz, 580 Broadway (212-625-3434).

Albert Renger-Patzsch—Unique WWII-era images of plant life, landscapes, and architecture by the German photographer, attending to "the beauty of the overlooked"; through 10/28. Tatintsian, 526 W. 26th St. (212-633-0110).

Sebastião Salgado—Ninety children's portraits from around the world plus mural-sized images, a DVD presentation, and an opening book signing; through 10/30. United Nations, 20 E. 23rd St. (212-505-5555).

W. Eugene Smith—More than 30 of this photojournalist's best-known pictures, covering subjects as WWII, Charlie Chaplin, Thelonius Monk, Minamata; through 10/28. Klotz, 22 E. 72nd St. (212-327-2211).

Chris Verene—Fifty color images from the photographer's lifelong project portraying the community dramas of his family and friends in a small midwestern railroad town; through 10/28. Morris, 465 W. 23rd St. (212-727-2752).

Neil Winokur—Humorously deadpan photographs of objects meant to symbolize New York: the Empire State Building, the hot dog, the rat; through 10/28. Borden, 560 Broadway (212-431-0166), Tues.-Sat., 11-5.

Tom Wood—"The Bus Project, 1976–1996," a series of photographs taken looking into or out from the windows of a bus; through 11/4. Erben, 516 W. 20th St. (212-645-8701).

Museums

American Craft Museum—"Memories of Murano: American Glass Artists in Venice." Glass works made in Venice by Tina Marie Aufiero, James Carpenter, Dale Chihuly, Dan Dailey, William Prindle, Ginny Ruffner, Toots Zynsky, and other American glass artists who have been invited to work in the Venetian glass factory of Paolo Venini; through 1/7/01. . . . "Venetian Glass: 20th Century Italian Glass From the Olnick Spanu Collection." Works by Flavio Poli, Carlos Scarpa, Thomas Stearns, Paolo Venini, and other glass artists from the collection of Nancy Olnick and Giorgio Spanu; through 1/7/01. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Fighting Dinosaurs." Fossils of dinosaurs locked in combat that were recently discovered in the Gobi Desert; through 10/29. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Brooklyn Museum of Art—"Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; 10/6–1/7. . . . "Hip-Hop Nation: Roots, Rhymes, and Rage." An exhibition exploring the growth of hip-hop music through music, video, photography, clothing, and ephemera from its earliest stages through the present day, including clothing and accessories from Afrika Bambaataa, Run-DMC, the Beastie Boys, Salt N' Pepa, Tupac Shakur, and Puff Daddy; through 12/31. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts—"Bridget Riley: Reconnaissance." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. . . . "Jorge Pardo: Project." A transformation of the Dia Center's 6000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. . . . "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place*." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. 542 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Selections Fall 2000." Works on paper by eight emerging artists who submitted their work to the Drawing Center's curatorial staff for professional feedback and to be considered for inclusion in an exhibition; through 10/7. . . . "Ania Soliman, *Biohazards*." An installation of four large-scale drawings that reflect on media's representation of epidemics; through 10/7. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—"A Brush With Nature: The Gere Collection of Landscape Oil Sketches." Scenic views of Italy painted by British, French, Italian, German, Belgian, and Scandinavian artists, collected by the art historians Charlotte and John Gere; through 11/12. . . . "Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1/03. . . . "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Face to Face: Shiseido and the Manufacture of Beauty, 1900–2000." The history of the Japanese cosmetics company as told through its archives of prints, posters, photographs, product designs, advertisements, and works of art; through 10/28. 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avante-garde women artists, drawn from more than 30 public and private collections; through 1/7. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum—"Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. . . . "Eat, Drink, and Be Merry: Wine and Beer in Ancient Times." The history of the two beverages as told through art, artifacts, and paraphernalia from the wine- and grain-producing regions of the Mediterranean and the Near East; through 11/5. . . . "Moritz Daniel Oppenheim: Scenes From Frankfurt's Jewish Past." Fourteen *grisaille* (monochromes in shades of gray) paintings by the German Jewish artist (1800–1882), from his series "Pictures of Traditional Jewish Family Life"; through 10/19. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late-nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One A.D.; through 1/14/01. . . . "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21/01. . . . "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783–1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. . . . "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. . . . "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. . . . "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napolean III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. . . . "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection of The Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. . . . "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library—"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819–1900) through letters, diaries, sketchbooks, photographs, and other materials from the library's holdings; through 1/7/01. . . . "Claude and the Ideal Landscape." Drawings of Italian landscapes by the French artist Claude Lorrain (1600–1682), who spent most of his life in Rome; through 10/29. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

Museum for African Art—"In the Presence of Spirits: African Art From the National Museum of Ethnology, Lisbon." Artworks from Angola, Mozambique, and Guinea Bissau; through 12/31. Museum for African Art, 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"An Engagement With Folk Art, Cyril I. Nelson's Gifts to the Museum." Quilts, textiles, coverlets, painted and decorated furniture, paintings, and other works given to the museum by one of its trustees; through 1/7/01. Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"MOMA 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20/01. . . . "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. . . . "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28/01. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Life of the People: Realist Prints and Drawings From the Ben and Beatrice Rose Collection, 1912–1948." Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; 10/7–1/14/01. . . . "Renewing a Block and the Spirit of its People: Photographs of Carmel Hill, Harlem, by Bill Foley; through 11/12. . . . "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. . . . "New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; through 10/15. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"Bonnie Cashin, Practical Dreamer." An exhibition paying tribute to the American clothing designer through designs, childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, and other ephemera; through 1/6/01. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design—"Rave Reviews: American Art and Its Critics, 1826–1925." An exhibition examining the Academy's role in shaping the formation of American art criticism, with paintings by George Bellows, Thomas Cole, Thomas Eakins, Childe Hassam, Winslow Homer, John Singer Sargent, and others; through 12/31. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

New Museum of Contemporary Art—"Pierre et Gilles." Hand-painted photographs from the past two decades by the French collaborative team; through 1/7/01. . . . "Martha Rosler: Positions in the Life World." A retrospective of the artist's videos, installations, and photographs; through 10/8. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Customs House and the Woolworth Building; through 1/21/01. . . . "Jenny Lind: The Swedish Nightingale in America." Documents, portraits, medals, and ephemera from the society's collection relating to the celebrated nineteenth-century singer; through 10/29. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center—"John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames" within his pictures, and his daydreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15/01. . . . "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15/01. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Studio Museum in Harlem—"*To Conserve a Legacy* Interactive Kiosk." A digital exhibition featuring images of and information on works in the traveling exhibition "To Conserve a Legacy: American Art From Historically Black Colleges and Universities," which is currently installed at the Clark Atlanta University Art Gallery and the High Museum of Art in Atlanta; through 10/6. 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; 10/5–2/4. . . . "Roni Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14/01. . . . "Barbara Kruger." The first major museum retrospective of the artist's work, including billboards, photographic prints on paper and vinyl, etched metal plates, installations, and sculptures that use text and image to raise questions about values, taste, and the material world; through 10/22. . . . "Synapsis Shuffle." A project by Robert Rauschenberg that comprises 52 silk-screened paintings intended to be reassembled into compositions of between three and seven panels by longtime friends or colleagues of the artist; through 10/8. . . . "Tony Oursler: *The Darkest Color Infinitely Amplified*." A new work commissioned by the museum that allows three-dimensional projections to appear in free space; through 10/31. . . . "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Thurs., Sat., Sun. 11–6, Fri 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middelbrook, Lisa Ruyter, and Alyson Shotz; through 12/15. . . . "Expanding Horizons: Landscape Photographs From the Whitney Museum of American Art." Works by Gregory Crewdson, Sally Gall, Sally Mann, Richard Misrach, Stephen Shore, and others; through 10/6. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

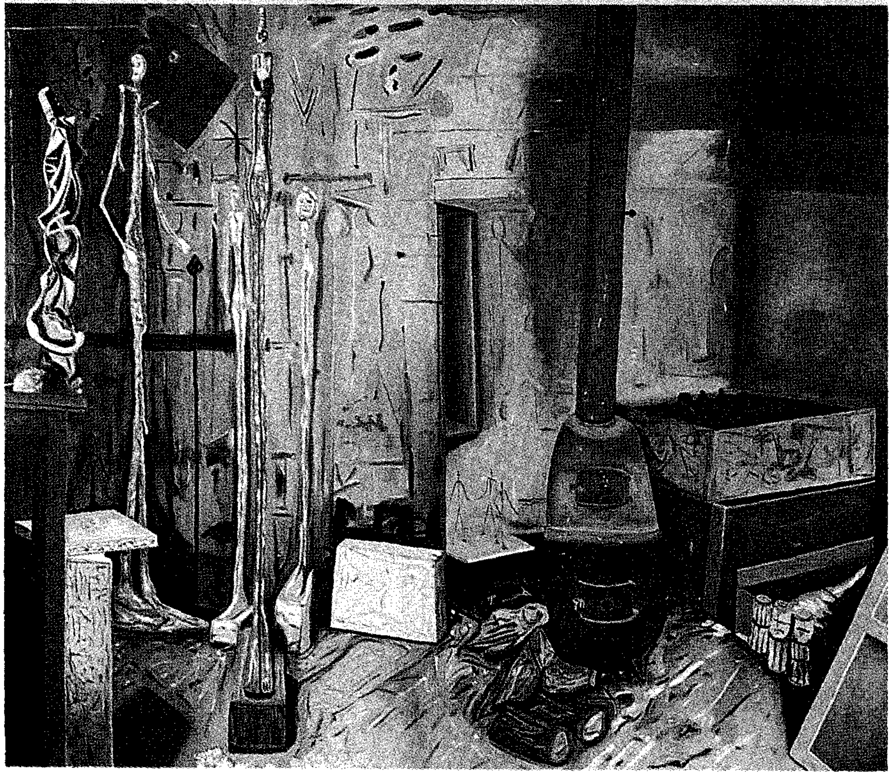
Christie's—10/5 at 10 and 2: "American Decorative Arts." On view from 9/30. 10/6 at 10 and 2: "Wine." On view from 9/30. 20 Rockefeller Plaza (212-636-2000).

Christie's East—10/4 at 10 and 2: "American Paintings." On view from 9/30. 219 E. 67th St. (212-606-0430).

Sotheby's—10/4 at 10:15 and 2: "Continental Furniture." On view from 9/30. 1334 York Ave., at 72nd St. (212-606-7000)

Swann Galleries—10/5 at 10:30: "Early Printed Books." On view from 9/30. 104 E. 25th St. (212-254-4710).

On View **Rafael Ferrer's recent paintings take on that most private, psychologically revealing ground zero of artistic creativity, the artist's studio, rendering his own imaginative insights into the workrooms of sculptors David Smith and Alberto Giacometti (below, *The Mind*, 1998–99) and painter Giorgio Morandi. At Nancy Hoffman Gallery, 429 West Broadway; October 4 through November 1.**



Courtesy of Nancy Hoffman Gallery.

restaurants

Southwestern Seafood...Grill Seekers

Manhattan

Lower New York

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Gubbio—Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. *223 W. Broadway (212-334-8077). (M–E) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Omen—Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. *113 Thompson St. (212-925-8923). (M–E) AE.*

Scalini Fedeli—This Manhattan branch of a spectacularly popular and critically acclaimed Italian restaurant in New Jersey occupies the old Bouley space, distinguished by high ceiling arches, antiques, and fresh floral arrangements. Dishes like slow-roasted salmon with chanterelles and pan-seared duck breast and leg confit with Calvados and braised figs, both available on the $60 prix fixe, are equally elegant. *165 Duane St. (212-528-0400). (E) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Spring Street Natural—Before SoHo was *SoHo*—and aeons before anyone even conceived of NoLIta—this health-food hub was turning out mostly organic, life-sustaining fare, very similar to its present menu of grilled fresh fish, free-range poultry, and soy every which way. As befits a natural-food haven, there's lots of greenery, big windows, high ceilings, and a generally wholesome vibe. Plus delivery, and such intriguing daily specials as yuca fritters with jalapeño-tomato relish, roasted salmon with creamy vegetable risotto, and scrambled tofu with brown rice. *62 Spring St. (212-966-0290). (M) AE, DC, MC, V.*

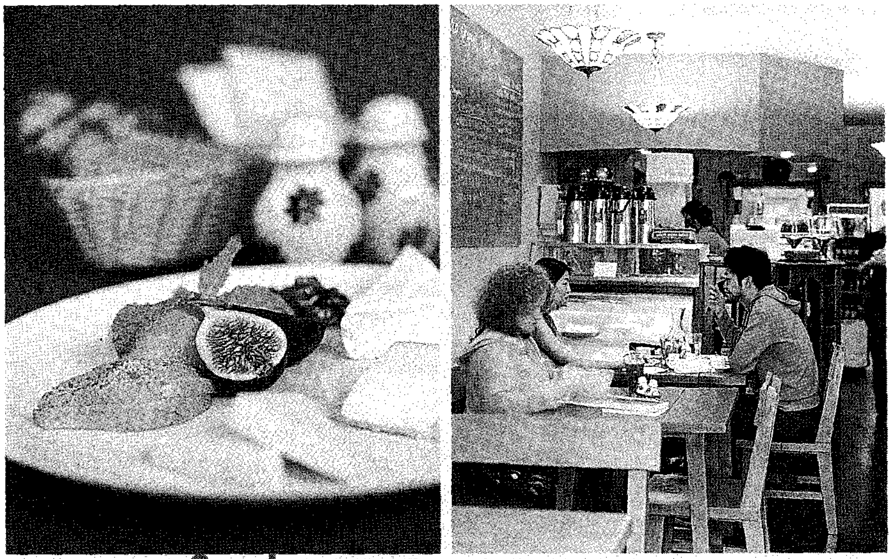
Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and

Opening
East of Eaten

When a pre-*Rebel* James Dean lived at the Iroquois in the fifties, it was a nondescript residential hotel. Now, after a $13 million renovation, it's entered the boutique bracket, and his bedroom has become the James Dean Suite (Room 803). At that point in his career, the struggling actor probably couldn't have swung dinner at Triomphe, the hotel's new restaurant fitted out in walnut and velvet swag by downtown designer du jour Ilan (BondSt) Waisbrod. Chef Steve Zobel (pictured), who used to cook at Contrapunto and Sign of the Dove, works the occasional Asian accent into a mostly French-American menu: tuna with green curry and lemongrass, for instance, alongside rabbit "coq au vin." (49 West 44th Street; 212-453-4233.)



Opening

Not Strictly Speaking

Last year, psychotherapist Vladimir Grinberg met two Johnson & Wales–trained cooks at the Kushi Institute in the Berkshires, where they were studying macrobiotics, and recruited them to help him open The Organic Grill in the sprout-loving East Village. Though hard-core vegans may carp, the approach here is hardly radical: local and artisanal ingredients in clean, fresh, and seasonal preparations. Which means you can have herbed New York State sheep's-milk cheese in your vegetable-stuffed organic-egg Provençal omelette at brunch, or a macro prix fixe of beans and grains at lunch. (123 First Avenue; 212-477-7177.)

a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

RBG—During the day, this East Village chameleon satisfies the local appetite for coffee-shop fare with burgers, sandwiches, and salads. At night, happy hour kicks off a mellower mood: the lights go down, the D.J. starts spinning, and the menu extends to more elaborate dishes like apricot-walnut-stuffed pork chop and cilantro-lime chicken breast with roasted-corn salsa. *37 Third Ave. (212-777-2216). (I–M) AE, MC, V.*

Telephone Bar & Grill—This East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. A youngish crowd gathers here for happy hour (Mondays through Fridays, 4 to 7p.m.) and for a typically hearty Irish breakfast on weekends. *149 Second Ave. (212-529-5000). (I–M) AE, MC, V.*

Below 14th Street, West

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. A year-round backyard garden is available for private parties. *69 Macdougal St. (212-673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

Frere Jacques—For six years, chef Pascal Bettig and his brother Jacques kept a grateful Bay Ridge clientele well fed with escargots, onion soup, and steak au poivre. They've brought those classics and added a few updates to this casual restaurant on the former Murray Hill premises of Le Grenadin. *13 E. 37th St. (212-679-9355). (M) AE, DC, MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (212-645-3400). (I) AE, DC, MC, TM, V.*

Meli Melo—A pioneer of the lower-Madison restaurant scene, this cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses, all night (including Sunday). The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy, rack of lamb with couscous, and a Vietnamese fish soup. And there's a private party room and ample parking. *110 Madison Ave., nr. 29th St. (212-686-5551). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Wednesday through Saturday. *915 Broadway, at 21st St. (212-505-7400). (M) AE, CB, DC, MC, TM, V.*

Mi—A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. *66 Madison Ave., nr. 27th St. (212-252-8888). (M–E) AE, DC, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pas-

Photograph by Patrik Rytikangas.

Opening
Just a Fling

Before he moved to New York, Madian Al Jazerah ran an Internet café and bookstore in Amman, Jordan. Here, he's traded his monitors and magazines for a narrow storefront in Little Brazil, which architect Todd Boshnak has transformed into a strikingly atmospheric (for midtown, anyway) home for Al Jazerah's "New Eastern Mediterranean fusion." High concept aside, the focal point of Frisbee is the house-baked pita bread, used for take-out sandwiches or served with bowls of green-pea-and-wasabi Japanese hummus and chili-infused "Pablo gannouj." At night, the lights dim, the curtain of ball-bearing beads shimmers, the Arabic music entrances, and diners recline on cushion-strewn banquettes. "SoHo," says Boshnak, "is a frame of mind." (36 West 46th Street; 212-221-3346.)

tas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

The Pump Energy Food—There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. *113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I) AE, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (212-683-0135). (E) AE, DC, MC, TM, V.*

Tivoli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. *515 Third Ave., nr. 34th St. (212-532-3300). (I–M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (212-727-2026). (M) AE, MC, V.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Nick & Stef's Steakhouse—Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, but we'd expect it would play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. *9 Penn Plaza (212-563-4444). (M–E) AE, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: a collaboration with some of the city's biggest culinary talents, featuring dishes based on recipes from the Sea Grill's Ed Brown, Aquavit's Marcus Samuelsson, and Montrachet's Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht's executive chef Wayne Tuman. Jacket required. Reserve. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the

Photograph by Patrik Rytikangas.

rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (212-688-2760). (M) AE, CB, DC, MC, V.*

Hatsuhana—One of Manhattan's pioneering sushi sources, and still an enduring option for a reliable midtown business lunch. All the raw-fish bases are covered, as are the now-familiar realms of teriyaki and tempura. Or sample one of the house specialties, like cucumber-wrapped broiled eel, ostrich carpaccio, and ultraluxurious Kobe beef baked in a salt pouch *and* a bamboo leaf. *17 E. 48th St. (212-355-3345). (M–E) AE, DC, DS, MC, V.*

Le Périgord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Nino's Positano—As is the wont of upscale Italian restaurants, this one—a more serene, mural-painted version of Nino's uptown—specializes in the food of a certain region, in this case, the south, and Positano in particular. But the menu still manages to read like the greatest hits of the Italian kitchen, with appetizers like Caprese salad, truffle-buttered asparagus with Parmesan, and lemony fried artichokes. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. Whole roasted branzino is filleted tableside, making it almost as dramatic as Nino's famous lobster fra diavolo for two. *890 Second Ave., nr. 47th St. (212-355-5540). (M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

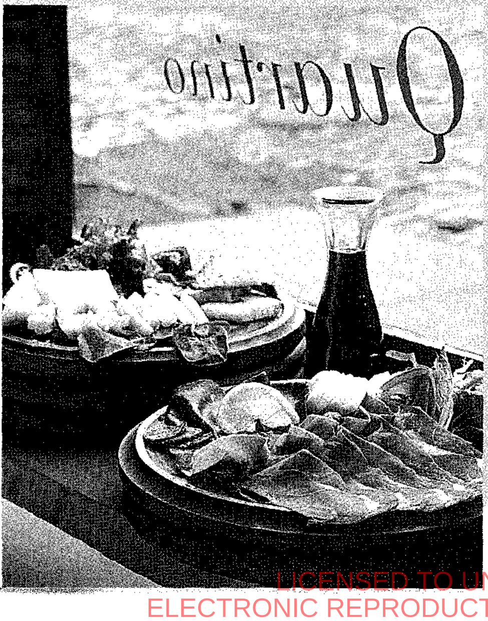
Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third

The Underground Gourmet

Is There a Doctor in the Kitchen?

You won't need to worry about your diet at Quartino. The menu has been approved by not one but four doctors, a cardiologist among them. All Genoese and Roman expats, the finicky physicians (and a couple of friends outside the profession) wanted to eat the light, healthy food they were accustomed to in a comfortable, stress-free environment, more a laid-back home-away-from-home than the sort of big-deal Italian restaurants or cramped pasta nooks that proliferate here. ("No one expects to make any money," says the cardiologist.) After a long search for space, they finally settled on the ground floor of a landmark loft building on a cobblestoned corner near the South Street Seaport. Then they hired Ivo Rossi, an erstwhile carpenter, cook, and restaurant manager, to build a rustic farmhouse tavern, or a pretty faithful facsimile of one, and to run it. Rossi stripped the Sheetrock to reveal brick, built shutters around oversize windows that allow light to flood the oak-plank-floored room, and crafted rough-hewn tables and a horseshoe bar. He even carved the wood platters used to serve the luscious imported Italian cured meats and cheeses that, along with panini, form the core of the limited menu. (Once Con Ed throws the switch, there'll be oven-baked focaccia, pizza margherita, farinata made from chickpea flour, pasta, and risotto.) Per doctors' orders, nothing will be fried, or even sautéed. The produce is Greenmarket-fresh; the extra-virgin olive oil is Ligurian; and you don't need a cardiologist to tell you that the wine—all Italian and served by the bottle or the 250-milliliter *quartino*—is good for the heart. But it's nice to hear it anyhow. **Rob Patronite**



Photographs by Carina Salvi.

Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel has reopened with a new look and a new, sophisticated menu. A few of the more notable dishes include a warm lobster salad with braised mango, and a confit of wild striped bass with a shallot vinaigrette. *700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E) AE, DC, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (212-541-7777). (M) AE, MC, TM, V.*

Brasserie Bit—With David Ruggerio supervising the kitchen at this new theater-district restaurant, customers can expect a bit of Italian cooking to seep into the French-American brasserie menu. Pre- or post-curtain appetites are sated with hearty fare like braised short ribs with olive-oil-enriched mashed potatoes, and garlic-roasted pork shank. Want something less heavy-duty? Try the European tapas, served at the serpentine zinc bar. *258 W. 44th St. (212-869-4440). (M) AE, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (212-541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (212-246-3023). (M) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

St. Andrews—In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor consists of wine cabinets, old Scottish Rail posters, and pictures of famous golf courses. The hearty

ASK GAEL

We want a light supper after a night at Carnegie Hall.

The surprising seafood platter at Tapika relies on the chef's whim and flavor palette as much as it does on the fish market and Mother Nature. At the moment, you're likely to find these assembled on a wooden cutting board: red-snapper seviche with orange and coriander in a small glass bowl, lemon-marinated shrimp on skewers, spicy tuna roll with wasabi vinaigrette, chilled lobster salad with mint or stone-crab claws flown in from Florida, and steamed clams (possibly razor clams) in a luscious broth. Laced with the complex savor and chili zap of David Walzog's southwestern cowboy cooking, the seafood tasting makes a satisfying starter for three or four, a fabulous light supper for two, and a prudent diversion for anyone who has sworn off uncooked shellfish. Of course, if you're still hungry, you'll want the blackened swordfish loin or a chili-rubbed prime steak with green-chile corn. And ice cream sandwiches for dessert. (950 Eighth Avenue, at 56th Street; 212-397-3737.)

steak-and-seafood menu features dishes like rack of lamb, tenderloin, and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. *120 W. 44th St. (212-840-8413). (I–M) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (212-398-4400). (E) AE, MC, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (212-869-2849). (M) AE, DC, DS, MC, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables, and polenta. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V.*

Brooklyn Diner U.S.A.—Don't be fooled by the neon lights and the geographically incorrect cheeriness of the wait staff. It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket, sliced from the overgrown house "fifteen-bite hot dog"; a fresh-turkey sandwich on a buttery roll with stellar mashed potatoes and cranberries that taste better than the day after Thanksgiving; ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. *212 West 57th Street (212-977-2280). (M) AE, DC, DS, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

Gabriel's Bar & Restaurant—Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars alike manages to be unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs in a sauce of dark beer and sage with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. *11 W. 60th St. (212-956-4600). (M–E) AE, DC, DS, MC, V.*

Jennifer's Restaurant—This casual Italian restaurant serving well-prepared standard and classic Italian-American dishes, including shrimp stuffed with crabmeat and linguini with whole lobster in a garlicky tomato sauce, is a welcome refuge for tourists and local businesspeople who've had it with West 57th Street's theme-restaurant circus. *117 W. 58th St. (212-397-4256). (M) AE, CB, DC, MC, V.*

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Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

ramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Nascimento—This fun, romantic Brazilian restaurant with a supplement of Italian dishes features live entertainment nightly and Brazilian music on Saturdays. Try the authentic Bahian specialties like moqueca de peixe (fish stew made with dende oil) and Brazil's hearty national black bean dish from Rio, feijoada completa. *1068 First Ave., nr. 58th St. (212-755-6875). (M) AE, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

The Russian Tea Room—If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the second-floor annex with trout swimming inside an acrylic bear, you can't fault the borscht—it's wonderful, a meal by itself. Try the Georgian-spiced halibut, the lobster blinchiki and the luscious lyulya kebab (minced lamb) with saffron macaroni too. *150 W. 57th St. (212-974-2111). (E) AE, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Shelly's New York—Bronx-born, Brooklyn-obsessed, Manhattan-based restaurateur Shelly Fireman tends to make big, personal statements: the flashy neon façade of his Brooklyn Diner USA, Fireman's of Brooklyn, and this, the latest place made in his own image (in a space that was originally an Art Deco-era Horn & Hardart). Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. *104 W. 57th St. (212-245-2422). (M–E) AE, DC, MC, V.*

Above 60th Street, East Side

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (212-249-3600). (M) AE, DC, MC, TM, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (212-877-7818). (I) AE, DC, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

in concert

Orpheus Chamber Orchestra...Ravi Shankar

Classical Music

The Cleveland Orchestra—Opens Carnegie Hall's 110th season with soloist Maurizio Pollini. 10/3 at 7. The orchestra also presents the New York premieres of Hans Werner Henze's *Requiem*, 10/4 at 8, and Magnus Lindberg's *Cantigas*, 10/5 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); opening-night tickets, $112–$2,500, including reception. Other nights, $21–$88.*

The Brooklyn Philharmonic—Begins the "New Wave Festival 2000" with the U.S. premiere of Philip Glass's *Symphony No. 5*. 10/4, 10/6, and 10/7 at 7:30. *BAM Howard Gilman Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $20–$50.*

Great Peformers Gala Opening—Soprano Renée Fleming and baritone Dmitri Hvorostovsky sing opera favorites accompanied by the Orchestra of St. Luke's. 10/4 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500); $40–$1,500.*

Christopher Maltman, Baritone—Makes his New York Philharmonic debut with a performance of Mendelssohn's *St. Paul*. 10/5–10/7 at 8, 10/10 at 7:30. *Avery Fisher Hall, Lincoln Center (212-721-6500); $23–$86.*

New York Philomusica—Begins a five-concert series with the world premiere of a work by John Harbison and Dvǒrák's *Quartet in E-flat*. Meet the Artists at 7.30, reception afterwards. 10/5 at 8. *Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $25, or $100 for the series.*

Parthenia—The viol consort performs English Renaissance and Baroque music. 10/5 at 8. *Grace Church, 802 Broadway, at 10th St. (212-358-5942); $20.*

Bargemusic—William Wolfram (piano) scales Bach's *Goldberg Variations*. 10/6 at 7:30, 10/8 at 4. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-2083); $27.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Ravi Shankar, Sitar—Celebrates his 80th birthday accompanied by daughter Anoushka in the first concert of Carnegie Hall's "World Music" series. 10/6 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$73.*

Hans Werner Henze—Presides over a program of his music. 10/7 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $26.*

The Orpheus Chamber Orchestra—Begins its season with soloists James Galway (flute), Lauren Flanagan (soprano), and Imogen Cooper (piano). 10/7 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-896-1704); $19–$79.*

The American Guild of Organists—Celebrates the life of Virgil Fox, who brought Bach to Filmore East in the 1970s. 10/8 at 8. *Riverside Church, 490 Riverside Dr., at 122nd St. (212-239-6200); $81.*

The MET Chamber Ensemble—Performs Strauss's *Metamorphosen* and works by Shoenberg and Stravinsky. 10/8 at 5. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $81.*

Opera

The Metropolitan Opera—*Samson et Dalila* continues through 10/19, *Pelléas et Mélisande* until 10/10. Performances of *Don Giovanni* end 10/21, *Turandot* runs until 11/25. Call for program details and times or visit www.metopera.org. *The Metropolitan Opera, Lincoln Center (212-362-6000); $18–$180.*

New York City Opera—*The Turn of the Screw* by Benjamin Britten opens 10/3. Donizetti's *Roberto Devereux* continues through 10/17, *La Traviata* through 11/1. Also playing: *Madama Butterfly* and *Le Nozze di Figaro*. Tues.–Thurs. at 7:30, Fri. and Sat. at 1:30 and 8. *New York State Theater, Lincoln Center (212-870-5630); $25–$92.*

Amato Opera—Donizetti's *Lucia di Lammermoor* continues through 10/15. Fri. and Sat. at 7:30, Sun. at 2:30 and 7:30. *319 Bowery (212-228-8200); $25, $20 seniors and children under 12.*

Dance

PPS Danse—The Montreal troupe presents *Bagne*, a theatrical dance exploring our self-created prisons, performed on the ground, in the air, and hanging precariously from scaffolding. 10/3–10/8 at 8, 10/7 and 10/8 also at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $28.*

Jessie Monson—The Bessie Award–winning choreographer presents *The Pigeon Project*, examining links between intuition and technology. 10/5–10/15, Wed.–Sun. at 8:30. *P.S. 122, 150 First Ave. (212-477-5288); $15.*

Jody Oberfelder—Premieres *Slay the Dragon*, choreographed for six acrobatic dancers and set to music by John Zorn and Tchaikovsky. Through 10/7, Thurs.–Sat. at 8. *Flea Theater, 41 White St. (212-226-2407); $20, $15 students.*

Preview

A Supreme Soviet

Things baritone Dmitri Hvorostovsky has done since he beat Bryn Terfel in a hard-fought Cardiff Singer of the World Competition in 1989: moved to London ("I didn't want to pick America. It's too divorced from reality," he says); completed his first film role, in which he sang both Don Giovanni and his servant, Leporello, in *Don Giovanni: Leporello's Revenge*, an adaptation of Mozart's opera set partly in twenties Hollywood; and made an appearance ("next to a half-naked Madonna") on *People's* "50 Most Beautiful" list. In other words, Hvorostovsky's come a long way from Soviet Siberia, his home tundra. On the phone from San Francisco, his manner is quite serious as he discusses his latest gig, Wednesday's gala opening night of Lincoln Center's "Great Performers" series. The second half features scenes from Tchaikovsky's *Eugene Onegin*, which he'll perform with soprano Renée Fleming. "She has the musicality," says Hvorostovsky, "but most important, she has the soul to perform Tatiana." Works like *Onegin* lie close to Hvorostovsky's heart: His catalogue is studded with recordings of major Russian composers like Rimsky-Korsakov, along with collections of folk music and Russian Orthodox hymns. But don't look for the "silver-haired heartthrob" (as his reviewers are wont to call him) to make a stab at Three Tenors–style crossover success. "I used to sing with pop groups when I was a kid," Hvorostovsky, who's a month shy of his 38th birthday, says. "When I realized my voice was growing into something bigger and more interesting, I quit." (See "Classical Music.") TARA PEPPER

Photograph by Bettina Rheims.

nightlife

Rigby/Radigan . . . Outkast . . . Rounder Records

Performance

Hometown Girls

Consider the two slightly homesick-sounding New Yorkers returning to town this week from their adopted city of Nashville to a joint gig at Joe's Pub. Terry Radigan's (pictured, near right) much-praised debut, *Radigan*, was released a few months ago, though she hasn't toured in support of this tasty dollop of pop until now. "I did some promotional stuff," she says. "But it's like you're a Bible salesman. It's not very musical." The Brooklyn-bred Radigan moved to Nashville seven years ago on the strength of a publishing deal in which she would churn out material for others; though it fell through, she decided, "I'm already here—I might as well stay." (She did end up writing songs for Patty Loveless, Trisha Yearwood, and Pam Tillis.) And though she's happy in Nashville, "I miss New York," Radigan says. "My family's all still there. I miss pizza. I miss delis." By contrast—or maybe not—Amy Rigby (pictured, far right) packed up and left Williamsburg just a year ago, after 23 years of establishing herself on the local music scene, most notably with 1996's *Diary of a Mod Housewife*. She'd realized that in New York, "I could live in the same apartment and continue along the same lines forever, and that I wouldn't be satisfied." Her third solo album turns away from reflections on marital strife, divorce, and struggling-single-mother-hood: *The Sugar Tree*, out this week, is just a collection of great songs with no overarching theme. Rigby, like Radigan, has also taken to her new home, but for surprising reasons. "I thought if I came to Nashville, I could be more normal," she says. "But the opposite is true—I felt there's even more reason to have my own voice." Still, "I dream of New York every day." And last week, Rigby, too, landed a deal writing for other performers. "It's definitely a landmark for me not to have to go to a day job," she says. "No more temping." (Amy Rigby and Terry Radigan perform at Joe's Pub on Thursday, October 5; Radigan also appears at Fez on October 2 and 3.)

George Kalogerakis

Left photograph by Jim Herrington; right photograph by Glen Rose.

Concerts

La India—With Bamboleo. 10/8 at 8. *New Jersey Performing Arts Center, Newark, N.J. (888-GO-NJPAC); $15–$45.*

Mary J. Blige—10/4 at 7:30. *New Jersey Performing Arts Center, Newark, N.J. (888-GO-NJPAC); $35–$65.*

"Rounder Records 30th Anniversary Concert"—With Alison Krauss & Union Station, Jimmie Dale Gilmore, and more. 10/3 at 8. *Town Hall, 123 W. 43rd St. (212-307-7171); $37.50–$45.*

The Who—With the Wallflowers. 10/3–10/4 and 10/6–10/7 at 7:30. *Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171); $54–$253.*

Small Stages

Arlene Grocery—10/2: Mark Geary; Brian Kennedy. 10/3: Fagen; The Stand. 10/4: Mosaic; Double Wide. 10/5: Perforated Head; Jayne Jensen. 10/6: Sunflower; George Usher. 10/7: Candymeat; Ninth House. 10/9: Pudding; Tripsonic. *95 Stanton St. (212-358-1633).*

B.B. King Blues Club & Grill—10/5–10/7: Roberta Flack. *243 W. 42nd St. (212-997-4144).*

Bottom Line—10/2: Loretta Lynn; Robert Lee Castleman. 10/4: The Scottish Titans. 10/6: The Bacon Brothers. 10/7: Susan McKeown & The Chanting House. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—10/2: Trans Am. 10/4: Elastica. 10/5: The Get Up Kids. 10/6: Marc Ribot. 10/7–10/8: St. Etienne. *6 Delancey St. (212-533-2111).*

Chicago B.L.U.E.S.—10/5: Hiram Bullock. 10/6–10/7: Johnnie Johnson. *73 Eighth Ave. (212-924-9755). $.*

Fez—Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 10/2–10/3: Terry Radigan. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Irving Plaza—10/2: The Bangles. 10/3: The Dandy Warhols. 10/4: Joan Osborne. 10/5: Thievery Corporation. 10/7: Karl Denson's Tiny Universe. 10/8: Merle Haggard. 10/9: The Flaming Lips. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 10/3: Madeleine Olnek; Deb Margolin. 10/4: Jared "Choclatt" Crawford; Larry Wright. 10/5: Amy Rigby; Terry Radigan. 10/6–10/7: Carl Hancock Rux: The No Black Male Show. 10/8: Howard Fishman Quartet. *425 Lafayette St. (212-239-6200).*

Knitting Factory—10/2: Hiroshi K. 10/3: Pluramon; Kid 606; Datach'i. 10/4: Ehran Elisha; Matt Wilson; Aaron Alexander; John Hollenbeck. 10/5: Gil Scott-Heron. 10/6–10/7: Charles Lloyd Quartet. 10/8: Jets to Brazil; Hey Mercedes. 10/9: New Bomb Turks; Zeke; Bantam Rooster. *74 Leonard St. (212-219-3055). $.*

Makor—10/1: Ted Rosenthal Trio. 10/4: Alec Berlin Quartet. 10/5: Nerissa & Katryna Nields. 10/7: Chris Washburne and the Syotos Band. 10/8: Sean Smith Trio. *35 W. 67 St. (212-601-1000).*

Manitoba's—Mondays: Beat Rodeo. Tuesdays in October: "Hardcore" with Misstress Formika. 10/4: The Haoles; the Inch Worms. 10/5: Jonnie Chan and the New Dynasty Six. 10/7: Blisster; The Martinets. 10/8: Sato and Jonnie. *99 Ave. B (212-982-2511).*

Maxwell's—10/2: Atom & His Package; the Anniversary. 10/3: The Lapse; the Mercury Program. 10/4: Ralph Carney; Gwendolyn. 10/6: Mike Watt & The Pair of Pliers. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—10/2: Stage; Rocket Science. 10/3: Flare; Orange Park. 10/4–10/5: El Vez for Prez. 10/6: Mr. Henry; Wax Wings. 10/7–10/8: Laika. 10/9: Mascott; Astropop 3. 10/10: Jess Klein. 10/11: Chuck Prophet; Julia Greenberg. 10/12: Francis Dunnery. 10/13: The John Doe Thing; Mary Lou Lord. 10/14–10/15: Mike Watt. 10/16: Amy Correia; Pamela Laws. 10/17: Jeep McNichols. 10/18: Mighty Purple; Jennifer Nettles Band. 10/19–10/22: CMJ Music Marathon. *217 E. Houston St. (212-260-4700).*

S.O.B.'s—10/4–10/5: Outkast. 10/6: Charlie Wilson; Holland Tunnel Project. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 10/4: Link Wray; Psycho Charger. 10/5: Uncle Sammy. 10/6: Yonder Mountain String Band. 10/7: Max Creek. *161 Hudson St. (212-386-3600). $.*

Clubs

Centro-Fly—Like Vinyl, Centro-Fly is hopping with big-name D.J. talent nearly every day of the week. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and occasional special guests like Armand

Van Helden and "Little" Louie Vega. The second Friday of every month: Long-running house party "N'Ice," which made an exodus from Baktun after more than a year at the meatpacking-district nightspot. Saturdays: Energetic house and big beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Mondays: Frankie Inglese's retro soul, funk, and R&B party "Soul Kitchen." *45 W. 21st St. (212-803-7859).*

Cheetah—A jungle-themed club with a spacious dance floor and a small, yet powerful sound system. Thursdays: "Clique," where the socialite set grooves to hip-hop beats. Fridays: Blokes go crazy to trance and house at "GBH" ("Great British House"). Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" with D.J. Merritt. *12 W. 21st St. (212-206-7770).*

"Destiny"—Saturdays at 10. A great new Saturday-night soulful house party in Brooklyn with a nice roster of guest D.J.'s like Tony Humphries, Nicky Siano, and Fred Pierce. The nightspot's spacious, dancer-friendly floor, no-attitude door policy, and warm, friendly crowd make "Destiny" one of the year's best new club nights. 10/1: D.J. Doug Smith of 95 North. *1 Front St., Brooklyn (718-707-1377).*

Fun—This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime,* a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Best of all, Fun recently snagged the cyber-fetish party "Click + Drag" from the now-defunct Mother. *130 Madison St., under the Manhattan Bridge (212-964-0303). $5.*

Limelight—The Limelight is officially back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills, the trance heavies of the "Gatecrasher" crew, and drum-'n'-bass D.J.'s of "Physics" grace the turntables. The mazelike club's renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. *660 Sixth Ave., at 20th St. (212-807-7780).*

Shine—This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." *285 W. Broadway (212-941-0900).*

Spa—The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." *76 E. 13th St. (212-388-1060).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 10/4: Groove Armada *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. *6 Hubert St. (212-343-1379).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 10/4: Karrin Allyson. 10/5–10/7: Gloria Lynne. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 10/3–10/8: Michel Camilo & Tomatito. *131 W. 3rd St. (212-475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (212-691-6174).*

City Hall—Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 10/3–10/8: Ahmad Jamal Trio. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

Jack Kleinsinger presents: "Highlights in Jazz"—10/5 at 8: Cabaret jazz featuring Julie Wilson and The Freddy Cole Quartet. *Pace Downtown Theater, 3 Spruce St. (212-346-1715); $20, $17.50 for students.*

"Jazz at Lincoln Center" presents: Junior Mance—Jazz at the Penthouse: Junior Mance, solo piano. 10/5–10/7. *Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St, tenth floor (212-721-6500). $45.*

"Jazz Insights: The Legacy of Charlie Parker"—Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 10/3: "Sweet" Sue Terry. *The New School, 66 W. 12th St. (212-229-5783). $30.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 10/2: The Sean Smith Quartet. 10/3–10/8: The Maria Schneider Orchestra. 10/9: The Steve Kroon Nonet. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. *11 W. 53rd St. (212-708-0480).*

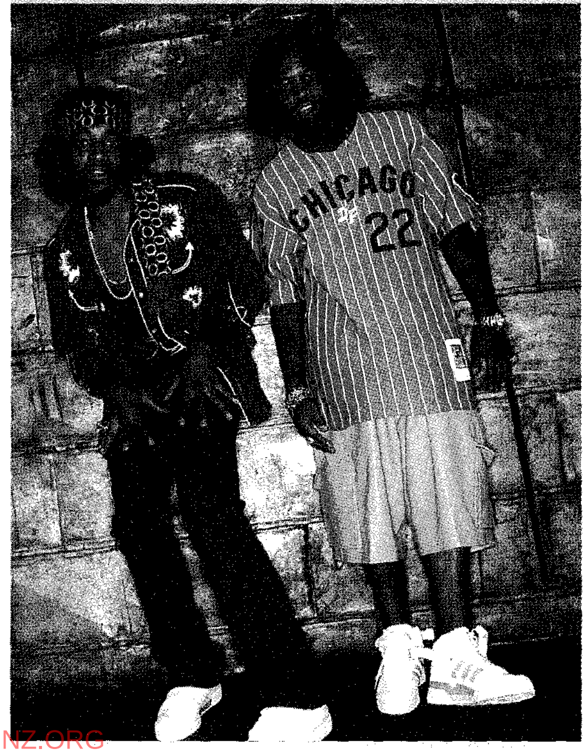
Red Blazer—Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. *32 W. 37th St. (212-947-6428).*

Rose Center—10/6: Jimmy Heath Quartet. *The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Museum of Natural History,*

Performance

Southern Discomfort

Outkast (pictured), Atlanta's strangest and most innovative citizens of the hip-hop universe, have blown the doors off the genre's predictable gangsterisms with their new single "B.O.B.," which melds gritty rap with heavy-metal guitar, drum-'n'-bass beats and even an ethereal-sounding choir. Fortunately, "B.O.B." is far from being the only incredible thing on the duo's upcoming album, Stankonia, which recalls everything from the psychedelia of Funkadelic to the hyperactive "bounce" sound of the South. Prepare to free your mind—and fight for a good sight line—when Outkast makes a small-club appearance at S.O.B.'s October 4 and 5. (See "Small Stages.")



Photograph by Michael Lavine.

Performance

Gather, Rounder

Over the past three decades, Cambridge, Massachusetts–based Rounder Records has released genre-bending records from artists like Alison Krauss (pictured, center, with her band, Union Station) who provide an earthy mix of folk, bluegrass, and country. On October 3 at Town Hall, the label celebrates its 30th anniversary with its bigger acts, like Krauss and Jimmie Dale Gilmore, who blends traditional folk music with rough-hewn, Texas-bred blues. (See "Concerts.")

Central Park West at 79th St., American Museum of Natural History (212-874-3929).

Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (212-864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/3–10/8: Tom Harrell Quintet. *178 Seventh Ave. So. (212-255-4037). $.*

Zinc Bar—A tiny subterranean hideout, sheltered from bustling Houston Street by heavy red drapes. Weeknights, sets at 10, midnight, and 2 A.M.; weekends at 11, 12:30 A.M., and 2 A.M. 10/10: Jay Rodriguez Quartet. *90 W. Houston St. (212-477-8337). $.*

Comedy

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 10/2 and 10/4: Judy Gold. 10/3 and 10/9: John Priest. 10/4: Nick DiPaolo. 10/7–10/8: Brett Butler. 10/5: Gilbert Gottfried. 10/5–10/8: Sherly Underwood. 10/9: "What Are You Looking At?" *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 10/8: Colin Quinn; Greg Giraldo; Keith Robinson; Tom Papa; Godfrey; Andrew Kennedy. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover; two-drink minimum. 10/4: An Evening with Robrt Klein. 10/6–10/7: Wali Collins; Rob Magnotti; Susie Essman. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. 10/6–10/7: Donnell Rawlings; Justin McKinney; Tom Papa; Buddy Bolton; Eddie Ifft. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) 10/8: Brunch with Judy Barnett. Through 10/9: "Second International Festival of Cabaret" featuring Natalie Gamsu and Michel Hermon. Through 10/14: Maureen McGovern. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Mondays at 8: Jim Caruso and Billy Stritch. 10/4–10/15: Karen Mason. *450 Park Ave. So., at 30th St. (212-532-4370).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. Through 10/14: Christine Andreas performs Tuesday through Saturday, at 8:45pm and 10:45pm. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two drink minimum. *156 W. 56th St. (212-957-9676).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? *343 W. 46th St. (212-757-0788).*

Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $60; $50 food-and-drink minimum. *540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the dagger-toting Cossack doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. *365 W. 46th St. (212-586-0244).*

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 10/2: "Leer Mondays." 10/3: Meredith Rich. 10/5: Cydney Halpin. 10/6: Julie Reyburn; Go Mahan. 10/7: Ruben Ramos; Bianca Leigh. 10/8: Susan Baum and Ray Hoffman; Mark Hartman. 10/9: "Leer Mondays." *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Rose's Turn—10/2: Greta Rothman. 10/4: "Something Funny's Going On." 10/5: Jim Allen; Joan Keiter. 10/6: "Around the World in a Bad Mood"; "Hopscotch: The NY Sex Comedy"; "The Candy Comedy Hour." 10/7: "Mock the Vote"; "Etc."; "The Candy Comedy Hour." 10/8: Jim Allen. *55 Grove St. (212-366-9658).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

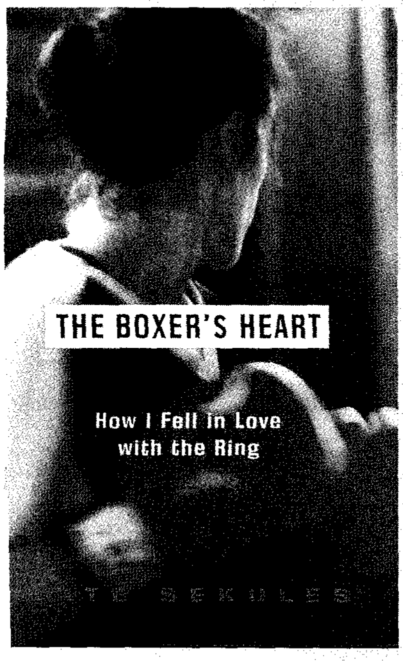
Photograph by Matthew Barnes.

the mix

Barbara Kruger...Kate Sekules...Peter Pan

In Print

Them's Fighting Words



"I just never quite did see the point in beating the shit out of someone, and that's a real handicap," Kate Sekules says, explaining her brief professional boxing career. She's had considerably more success as a memoirist—publishing *The Boxer's Heart,* an account of her rise and fall in pugilism, just as the sport's opening bell rings. (Lest we give away the book's ending, she prefers we just call her won-lost tally "a poor record.") Sekules began boxing in 1992 at NoLIta's Crosby Street Studios (the tripling rent has since forced it to close). A journalist from London with a rebellious past (punk-rock singer, drug abuser) and body-image hang-ups she blames on a childhood of reading *Cosmo,* Sekules found solace in a punching bag. Female boxing was embryonic; women could hardly find sparring partners, let alone professional contenders. She eventually found her way to Gleason's Gym, the storied springboard of champions from Ali to Tyson, which relocated fifteen years ago to a deserted neighborhood now known as DUMBO—where, as Sekules trained after work, well-dressed dilettantes and their pencil-thin girlfriends filed in for Gleason's monthly "White Collar Sparring" tournament. "Originally, it was just a compulsion—something I couldn't *not* do," says Sekules, who started the book shortly after making her professional debut (where, administering poetic justice, she broke a slim boxer-model's nose). "Every woman growing up experiences some put-downs, and it's one creative way to get back power." By 1997, women appeared regularly on the undercards of major televised bouts, and just this past summer, *Girlfight* (about a high-school delinquent turned boxer) took the Grand Jury prize at Sundance. Though boxers' daughters Laila Ali and Jacqui Frazier-Lyde are putting a new twist on the concept of athletic legacies, Sekules is skeptical about the sport's newfound momentum. "There are two distinct sports emerging," Sekules says. "One is the fathers-daughters sideshow, and the other is the legitimate amateur ranks. But the second one's happening invisibly."

BORIS KACHKA

John Leonard's TV Notes

The Man Who Came to Dinner (10/7; 8 to 10:30 P.M.; Channel 13), a Roundabout Theatre Broadway revival of the Moss Hart/George S. Kaufman comedy with Nathan Lane and Jean Smart, comes to us live in the first of a new "Stage on Screen" public-television series. How bad could it be?

Frankie and Hazel (10/8; 8 to 9:30 P.M.; Showtime) lets 12-year-old Frankie (Mischa Barton) win a ballet scholarship as well as important baseball games, while her best friend Hazel (Ingrid Uribe), also 12, runs for mayor of Percaucus, New Jersey, against an incumbent who has been undefeated for 28 years. Meanwhile, grandmother Joan Plowright must make up for the death of Frankie's parents in an automobile accident while not jeopardizing the chances of the little-league Percaucus Pups. JoBeth Williams directs, and very agreeably.

Peter Pan (10/8; 8 to 10 P.M.; A&E), a filmed stage production of the musical, stars Cathy Rigby—who's a grandmother already!—as the boy who won't grow up, Elisa Sagardia as Wendy, Dana Solimando as Tiger Lily, and Paul Schoeffler as Captain Hook. In spite of Jerome Robbins, Jule Styne, Betty Comden and Adolph Green, this doesn't seem to me to fly, and part of the problem is Rigby, who doesn't charm but rather dominates, and is also oddly troll-like.

Baby (10/8; 8 to 10 P.M.; TNT) asks us to believe that a bundle of abandoned joy on the Malone doorstep will restore the matrimonial bond between Farrah Fawcett and Keith Carradine while saving the sanity of their 12-year-old daughter, Alison Pill. All of them, not to mention Jean Stapleton, are locked in grief after the death of the son in the family. Robert Allan Ackerman directs, Glenn Close executive-produces, and we have been here before, in better company, in *Ordinary People.*

Oliver Twist (10/8, 10/15, and 10/22; 9 to 11 P.M.; Channel 13) is a six-hour Masterpiece Theatre production whose first two hours dare to improve on Dickens by imagining Oliver's antecedents in a "prequel" with Sarah Miles as the mother who died after childbirth and Lindsay Duncan as the mother who gave us charming Monks. After which, we settle down comfortably to Sam Smith as Oliver, Robert Lindsay as Fagin, Michael Kitchen as Mr. Brownlow, and Julie Walters as Mrs. Mann. I hate to admit that I miss the music.

Radio Highlights

Casper Citron—10/7 at 10 P.M.: Dr. Niloc Edwards discusses heart surgery, then Aaron Harnick and Barbara Barrie talk about their new New York City film about the "now generation." WOR radio, 710 AM.

Lectures and Panels

"Shaping Identities"—10/2 at 6:30 P.M.: Barbara Landis, a historian at the Carlisle Indian School, gives a lecture and slide presentation about the peculiar history of Indian boarding schools, which often distanced Native American children from their cultures by forbidding them to speak their native languages or practice traditional rituals. George Gustav Heye Center, National Museum of the American Indian, One Bowling Green (212-514-3820); free.

"The Gardens of the American Academy in Rome: An Italian American Landscape"—10/2 at 6:30 P.M.: Alessandra Vinciguerra, bass superintendent of the Academy's gardens, discusses her work on medieval and contemporary city gardens in Italy as part of the New York Botanical Garden's landscape-design lecture series. The Urban Center, Courtyard of the Villard Houses, 457 Madison Ave., near 50th St. (718-817-8747); $18, $16 for members; $65 for the complete four-lecture series, $59 for members.

Paul Richard—10/3 at 6 P.M.: The renowned visual artist discusses his work in conjunction with an exhibition of his latest work at the Project Room, Get Real Art, 156 Fifth Ave., at 20th St. (212-741-2ART); free.

Manhole Covers and Coal Chutes of New York—10/3 at 6:30 P.M.: "Artist's Personal Adventure," a Tuesday-evening lecture series, continues with photographer, writer, and historian Diana Stuart's slide presentation about the city's dank underworld. Independence Plaza, 310 Greenwich St., second floor (718-388-2835); $2 suggested donation.

"Microsoft: Breaking Up Is Hard to Do"—10/3 at 6:30 P.M.: What exactly went on at the Microsoft trial? U.S. Assistant Attorney General Joel Klein, the

Happening

Dog Day Afternoon

Alas, the finalists have already been chosen: No matter how proud you are of your pup's "distance/accuracy" or "freestyle" catches, you'll have to settle for spectator status at this year's Alpo Canine Frisbee World Championship at the Central Park Bandshell on October 7.

federal government's chief negotiator at the trial, brings his firsthand experience to a discussion and Q&A session with *Business Week* editor-in-chief Stephen Shepard. The McGraw-Hill Auditorium, 1221 Sixth Ave., at 49th St. (212-686-6393); $10, free for students and professors.

Barbara Kruger—10/3 at 7 P.M.: The popular and influential artist joins the Whitney's "Seminars With Artists" series for a free-ranging discussion of her work. The Whitney Museum of American Art, 945 Madison Ave., at 75th St. (1-877-WHITNEY); $17.50, $12.50 for members; advance reservations required.

Annual Update on Breast Cancer—10/5 at 8:15 P.M.: Memorial Sloan-Kettering's Dr. Larry Norton, one of the world's foremost breast-cancer specialists, talks about the latest developments in breast-cancer research and treatment—discussing such breakthroughs as anti-cancer vaccines, genetic studies, and research into the role of hormones in cancer. The 92nd Street Y, 1395 Lexington Ave. (212-415-5450); $20.

"Making It New: Photographing New York City"—10/8 at 2 P.M.: Photographers Mitch Epstein, Stanley Greenberg, Régina Monfort, Sol Sax, and Jerry Spagnoli—all featured in the Museum of the City of New York's "New York Now 2000" exhibition—discuss the city as a challenge and an inspiration to contemporary photographers. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (preregistration required; call 212-534-1672, ext. 257); free with suggested museum admission of $5.

The Written Word

Timothy Liu and Rodney Phillips—10/2 at 7:30 P.M.: Reading at the Monday-night poetry series at KGB, 85 E. 4th Street (212-505-3360); free.

Michael Patrick MacDonald—10/3 at 6:30 P.M.: Reading from and signing copies of his new book, *All Souls*, at the Irish American Historical Society, 991 Fifth Ave. (212-288-3950). MacDonald will also read and sign on 10/4 at 7:30 P.M. at Barnes & Noble, 106 Court St., Brooklyn (718-246-4996); both readings are free.

"Line Reading Series"—10/3 at 7 P.M.: The monthly series continues with Jeff Dreksen, Erica Hunt, and Barrett Watten reading poetry in conjunction with the exhibit "Selections 2000" at the Drawing Center, 35 Wooster St. (212-226-5075); $5, free for Drawing Center members.

Stanley Kunitz—10/4 at 7:30 P.M.: Reading from *The Collected Poems* at Barnes & Noble Union Square, 33 E. 17th St. (212-253-0810); free.

Debra Dickerson—10/5 at 7 P.M.: Reading from her memoir, *An American Story*, at Three Lives, 154 W. 10th St. (212-741-2069); free.

Marie Ponsot and Sherod Santos—10/5 at 7 P.M.: Reading from their recent poetry at NYU's Fales Library, 70 Washington Sq. So., third floor (212-998-8816); free.

Tour

"From Pages to Pavement"—10/7 at 2 P.M.: Seven best-selling novels about the "gaslight era," from *The Age of Innocence* to *The Alienist*, get the tour treatment in a round of visits to the settings behind the masterpieces. Meet at the Washington Square Arch (212-969-8262); $10.

Benefits

"Tomorrow Is Tonight"—10/2 at 6 P.M.: Project A.L.S. holds its third New York City fund-raiser, beginning at 6 P.M. with a cocktail party and, later, dinner. Entertainment will be provided by the likes of Katie Couric, Sarah Jessica Parker, Matthew Broderick, Ben Stiller, and Helen Hunt. Proceeds will fund the most advanced research toward the treatment and eventual cure of A.L.S. and related diseases. Metropolitan Pavilion, 125 W. 18th St. (212-581-0407); $500 without cocktails; $1,000–$25,000 with cocktails.

Carnegie Hall Opening Night—10/3 at 5:30 P.M.: Opening the hall's 110th season, the benefit concert at 7 P.M.—a performance of Robert Schumann's *Symphony No. 2* by the Cleveland Orchestra—is preceded by cocktails and followed by a gala dinner at the Waldorf-Astoria (black tie, please). Carnegie Hall, 881 Seventh Ave. (212-903-9679); concert only, $35; including cocktails, $500; including dinner, $1,000–$2,500.

Spoke the Hub Benefit Weekend—10/6–0/8: Spoke the Hub Re:Creation Center, a community arts program with two locations around Park Slope, hosts a weekend of readings, dance performances, theater, music, aerobics, an art auction, and more at both locations. Spoke the Hub Re:Creation Center, 748 Union St., and 295 Douglass St. (718-857-5158); from $10 for an hour of reading to $25 and up for Friday's opening reception, "Dance, Theatre, Champagne!," 10/6 at 7:30 P.M.

Events

"Peacefulness Through a Bowl of Tea"—10/5–11/9, Thursdays, 4 and 6 P.M.: Ever in search of harmony and tranquillity, the high-end boutique Felissimo hosts a series of "chados," or tea ceremonies in celebration of the Autumn Moon. Tea-ceremony master Yumiko Hirai will preside over each ceremony, with a moderator explaining the finer points. Felissimo, 10 W. 56th St., fifth floor (212-247-5656); free, but call ahead to reserve.

Eighth Annual Chili Pepper Fiesta—10/7 from 10 A.M. to 6 P.M.: The Brooklyn Botanic Garden celebrates that spiciest of foods with a sampling of everything from wimpy bells to smoldering jalapeños, as well as various dishes—cooked by amateurs and professionals—incorporating the versatile vegetable. The Brooklyn Botanic Garden, 1000 Washington Ave. (718-623-7333); $3 garden admission, $1.50 for students and seniors, free for members and children.

Alpo 2000 Canine Frisbee World Championship—10/7, 10:30 A.M. to 2 P.M.: Watch the best Frisbee-catchers in the world at this annual nationwide final. The Bandshell, Central Park.

Exhibitions

"Art and Ability"—10/2–10/31, 9 A.M. to 6 P.M. weekdays, 11 A.M. to 5 P.M. weekends: An exhibition of works by artists with a variety of disabili-

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
JETS							PIT CBS 1 P.M.
GIANTS							ATL FOX 4:05 P.M.
METS			NLDS TBA TBA	NLDS TBA TBA		NLDS TBA TBA	NLDS TBA TBA
YANKEES		ALDS TBA TBA	ALDS TBA TBA		ALDS TBA TBA	ALDS TBA TBA	ALDS TBA TBA
METROSTARS					CHI ESPN 8 P.M. (IF NEC.)		
RANGERS						ATL MSG 7 P.M.	
ISLANDERS					TAM MSG 7:30 P.M.		
DEVILS					MON FSNY 7 P.M.		
	10/2	10/3	10/4	10/5	10/6	10/7	10/8

Photograph by Peter Bloeme.

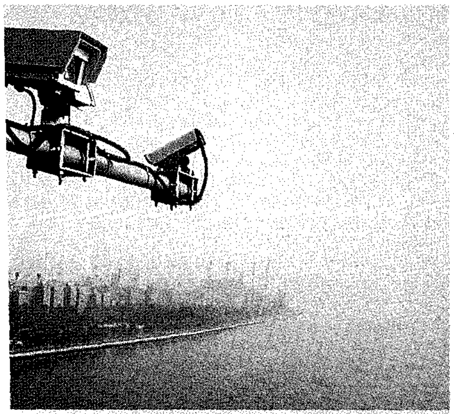
ties who belong to the Belsky Art Society, an arts-and-crafts cooperative. Salena Gallery in the Library Learning Center, Long Island University, 1 University Plaza, Brooklyn (718-488-1015); free.

Inventing the Skyline: The Architecture of Cass Gilbert—Through 1/21 from 11 A.M. to 6 P.M.: The New-York Historical Society explores the work of American architect Cass Gilbert, designer of the U.S. Custom House at Bowling Green, the Woolworth Building, and the U.S. Army supply base in Brooklyn. Displayed items range from conceptual sketches to completed blueprints. The New-York Historical Society, 2 W. 77th St. (212-873-3400); suggested donation of $5, $3 students and seniors.

Sports

Norwegian Festival—10/8 at 9:15 A.M.: The New York Road Runners Club sponsors three different runs amid the food, music, and entertainment celebrating Norwegian culture. The "Norway Run 5K" starts on East Drive at 70th St. at 9:15 A.M.; "Grete's Great Gallop," a 13.1-mile timed race, starts at the same location at 9:30 A.M.; and the "Troll Stroll," for ages 2 to 12, starts in the Mall (south of the 72nd Street Transverse, across the road from the Bethesda Fountain), north of the Central Park Bandshell, at 10:30 A.M. Trophies for the top male and female finishers of "Grete's Great Gallop" will be awarded in several categories. Numbers and T-shirts may be picked up at the NYRRC, 9 E. 89th St., 10/5–10/6 from noon to 7 P.M., 10/7 from 11:30 A.M. to 4:30 P.M., or on race day from 7 to 8:30 A.M. at the bandshell. Nonmembers $17; limited race-day registration $22; "Troll Stroll" kids' price $6. Call the NYRRC at 212-860-4455 or visit www.nyrrc.org for more information.

NHL Season Openers—As the Mets, Yankees, and Metrostars push onward into postseason play and the Jets and Giants slip into the second quarter of the NFL season, hockey gets a quiet start. The Islanders open at Tampa Bay (10/6 at 7:30 P.M., MSG), the Devils at home against Montreal (10/6 at 7 P.M., FSNY), and the Rangers in Atlanta (10/7 at 7 P.M., MSG).



Happening **Mitch Epstein (*Untitled 1996 [Williamsburg Bridge]*, above), Sol Sax, and Régina Monfort could probably teach your visiting relatives a thing or two about taking snapshots. Take them to "Making It New: Photographing New York City," where these and other photographers from the Museum of the City of New York's current exhibit, "New York Now," discuss the city's particular challenges and inspirations to contemporary photographers. On October 8 at 2 P.M. at the museum.**

Photograph by Mitch Epstein, courtesy of the Museum of the City of New York.

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to benefit
Memorial Sloan-Kettering
Cancer Center

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Saturday, October 14, 2000
9:30AM Central Park
West 67th Street
(across from Tavern on the Green)
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Race Directors: Ken Ottenbreit
Jeff Berman

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NYC Dept. of Parks & Recreation

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Reading...Radio...Robin Hood

Opening
Happiness Is a Day at the Museum

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THE DOCTOR IS IN

When Andrew Ackerman thinks back to his childhood memories of the "Peanuts" comic strip, he goes right to Charlie Brown's baseball blues: "My earliest recollection is thinking, 'Oh God, *he* drops the ball, too—it's not just me.' " As executive director of the Children's Museum of Manhattan—"the best job in the world," he says—Ackerman decided a few years back to bring the characters to the museum and tie them to an exhibit about resolving childhood frustrations. Though he had no connection to Charles M. Schulz, Ackerman wrote the cartoonist, completely cold, about the idea. Then two surprising things happened: First, Schulz (who died this past February) wrote back saying that he'd never thought of the strip in terms of conflict resolution. Next, and more important, he supported the idea of the exhibit. When "Good Grief" opens on Saturday, kids can meet up with the World War I Flying Ace and use encouraging words to get his plane flying right, take a chance at a computer-generated kite-flying game and learn how to deal effectively with the kite-eating tree, or visit Lucy's psychiatry booth to stimulate conversation about feelings. There's also a 3-D ball field with four-foot-high characters beckoning visitors to a baseball toss, and Schroeder's piano is on hand for a lesson in cooperative musical interaction. And, in order to make sure that the life lessons are not lost on blockhead parents, signage and "Peanuts" strips directly aimed at grown-ups are posted throughout the exhibit. Bring your own security blanket. Susan Avery

Children's Events

Joe Cool—Thanks to the genius of Charles M. Schulz, readers of his "Peanuts" comic strip will inevitably find a character to relate to. Poor Charlie Brown, bossy Lucy, cool Snoopy, intense Schroeder, and all the others are part of a new exhibit at the Children's Müseum of Manhattan that illustrates some of childhood's important lessons. **"GOOD GRIEF"** opens 10/7 and goes through 10/2001. Admission is $6, $3 seniors, free to kids younger than 1. At 212 W. 83rd St. (212-721-1223).

It's Not Easy Being Green—Hunter College presents ***BOONAH, COME DOWN***, a Japanese play about a tree-climbing frog who learns to appreciate his life on the ground. The production runs through 10/5, Tues.–Fri. at 7 P.M., Sat.–Sun. at 3 P.M. Tickets are $40, $15 for students, and can be purchased by calling 212-772-4448. At the Kaye Playhouse, 68th St. bet. Park and Lexington Aves.●

Lollypop Playhouse—Live actors, audience participation, and no mean stepparents or negative stereotypes at Miss Majesty's Lollypop Playhouse in the Village. Every Saturday and Sunday, now through 11/19, is ***THE ADVENTURES OF ROBIN HOOD*** at 1:30 P.M. and ***THE LITTLEST MERMAID*** at 3:30 P.M. Tickets are $8.50. Call 212-741-6436 for reservations. At 39 Grove St.

Gingerbread Kids—Adapted into a gentler version for the marionette stage, ***HANSEL & GRETEL*** will be performed by Puppetworks at its Park Slope theater. The production includes several folk songs from the operatic version. Performances are Saturdays and Sundays at 12:30 and 2:30 P.M., through 12/17; additional shows on Columbus Day, 10/9. Tickets are $7, $6 for kids. At 338 Sixth Ave., in Brooklyn. Call 718-965-3391 for reservations.

The Little Mermaid—In addition to watching the 50-minute musical, the audience can take part in building the set in a hands-on workshop before the show. Kids will also become familiar with the musical numbers in advance. Saturdays and Sundays, from 10/14 through 12/30. Tickets are $15; the pre-show workshop is an additional $5. At the Hitchcock-Rockefeller Auditorium, 610 Lexington Ave., at 53rd St. (212-866-5170).

Use Your Head—Kids are reminded how to be creative in ***IMAGINATION***, a play featuring a character by the same name who teaches four children suffering from there's-nothing-on-television boredom how to entertain themselves. The show runs Saturdays and Sundays at 2 and 4 P.M. and closes on 10/8. Tickets are $10 adults, $8 children. At the Looking Glass Theatre, 422 W. 57th St. For tickets, call 212-307-9467.●

Kid Rock—If your children kept you up watching the Video Music Awards, then you may already know more than you ever wanted to know about hip-hop. But chances are, your kids can't get enough. A new exhibit, **"FROM HIP TO HIP-HOP: ROOTS, RHYMES, AND RAGE,"** examines the impact of hip-hop culture on video, graffiti art, and fashion over the past two decades. The exhibit runs through 12/31 at the Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn. The museum is open from 10 A.M. to 5 P.M. Wed.–Fri. and from 11 A.M. to 6 P.M. Sat.–Sun. Admission is $4 adults, $2 students and seniors, free to those under 12. For further information, call 718-638-5000.

cue

Christopher Bonanos
Editor

Susan Avery
Kids

Ethan Brown
Nightlife

Luisa Colon
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Movies

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Read To Me—Girls and boys just want to have fun when Cyndi Lauper and some PBS characters come to South Street Seaport on 10/7 for **WLIW21'S READING FUNDAY**. From 11 A.M. to 4 P.M., there's free storytelling, drawing, dancing, singalongs ("True Colors?"), giveaways, and more to tempt the little ones. At Pier 17, Main Stage. For more information, call 516-367-2100, ext. 8044.●●

Sa'alem—Jump aboard a magic carpet to a far-off Arabian kingdom. The New Victory Theater presents ***ARABIAN NIGHTS***, where the brave Scheherazade must distract the evil king with tales of singing trees, man-eating goblins, secret caves, and quick-witted maidens. The show blends inventive theatrics, simple props, and live music to create a spine-tingling 1,001-night adventure. Performances through 10/22. Tickets are $10–$25 and can be purchased from TicketMaster at 212-239-6200. At 209 W. 42nd St.

In 3, 2, 1—The Golden Age of radio drama is long gone, but kids can experience what home entertainment meant before there was television. At **"RE-CREATING RADIO,"** grandfolks will be proud when their heirs take on scripts from "Superman," "The Shadow," and "The Lone Ranger," even creating their own sound effects. The performance is recorded, and each participant receives an audiocassette following the workshop. Saturdays at 10 A.M. through 12/16. Tickets are $5; reservations are advised. At the Museum of Television & Radio, 25 W. 52nd St. (212-621-6600).

Great Pumpkins—Skip the green grocer and let the kids pick out their own pumpkins at White Post Farm's annual **FALL FARM FESTIVAL**. On weekends through 10/29, from 10 A.M. to 4 P.M., kids can take hayrides, pony rides, get lost in the cornfield maze, and watch any number of musicians and magicians show their stuff. Plus, the farm has a couple hundred animals that can be kid-handled and fed. Admission is $8. The festival will also be open on Columbus Day, 10/9. At 250 Old Country Rd., Melville, Long Island (631-351-9373).

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Photograph courtesy of the Children's Musuem of Manhattan.

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real estate

ASK LALA

Short-term Apts

My company is relocating me to our New York City headquarters. I need a short term housing solution until I decide whether to rent or buy. What should I do?

The demand for short-term housing in New York has grown dramatically in the past 20 years as a result of some of the world's largest corporations establishing their headquarters in Manhattan, as well as increased tourism in and around the city. Most corporate suites and average hotel rooms have rates that range from $200 to $300 per night. Over a month's time, a resident's monthly housing costs might average $7000 or more, which is beyond the means of most individuals.

A few companies have identified the business opportunities in providing short-term housing solutions as hotel supplements for corporate relocation and tourists. Cooperating landlords, investors, and brokers have created a more affordable short-term solution by purchasing buildings and condominium apartments with flexible by-laws and house rules, providing furnishings that match the standards of some of New York's finest hotels. Maid service, laundry, and other luxury services were often available as necessary. Says Brett Price of Furnished Quarters (www.furnishedquarters.com, 212.367.9400), "We have created a more flexible and affordable way to plan a short-term stay in New York. Short-term housing has also become a great solution for those having renovations done on their properties and those who can afford a pied-a-terre." People who stay in New York for more than 1 month at a time, but cannot or do not remain long enough to sign a lease (most of which have minimum residence terms of 12 months), also have also fueled the need for these types of apartments.

As for location and cost, short-term apartments can be found most easily in the midtown and downtown financial districts, due to the concentration of tourism and corporate offices in these areas. The residence terms are often flexible, ranging from 2 to 3 weeks to a year or longer. Some properties are even available on a per-night basis. Average costs range from $2500 to $3500 per month for studios and 1-bedrooms, and $5000 to $7000 for two bedrooms and larger. The most luxurious suites in some of New York's most exquisite buildings are available for an average of $3500 to $5000 per month for studio or 1-bedroom suites.

Today, the short-term housing industry has matured such that companies like New York Habitat (www.nyhabitat.com, 212.255.8018)) maintain offices in New York City, Paris and other major cities around the world. Francois Roux, VP of New York Habitat, reports that 60% of their clients come from the West Coast, Seattle, Boston and Miami, 30% from Europe (Paris, London, Germany) and 10% worldwide.

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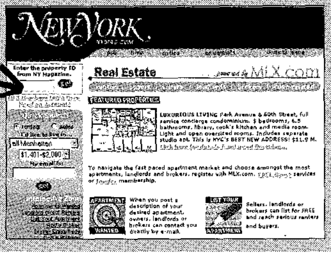

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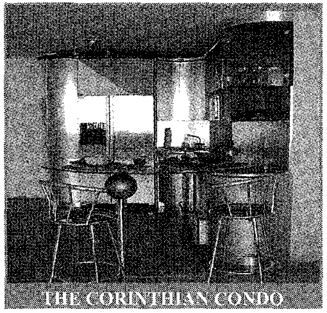

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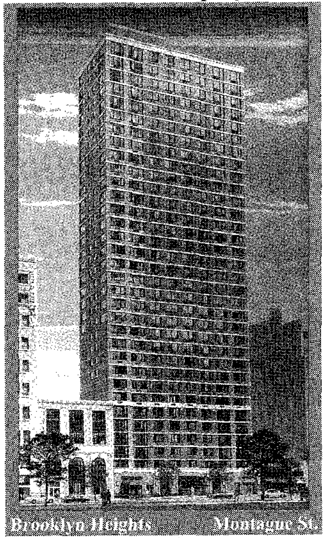

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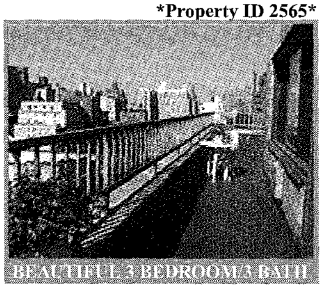

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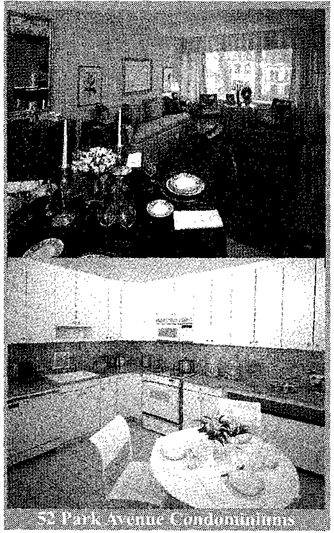

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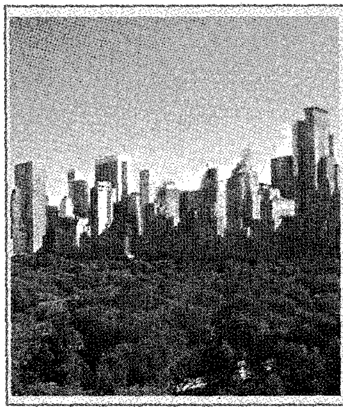

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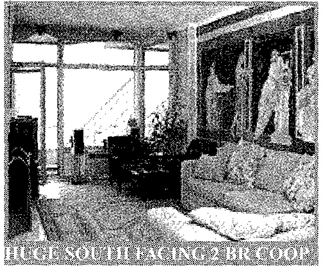

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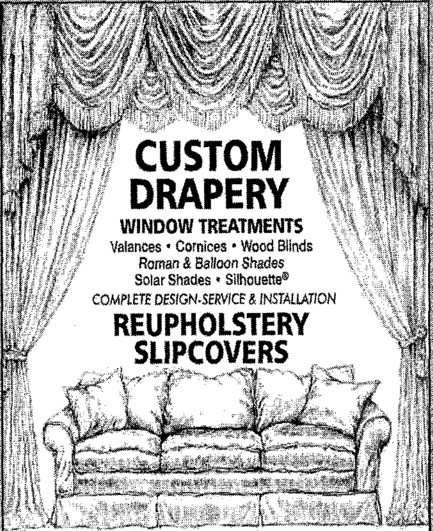

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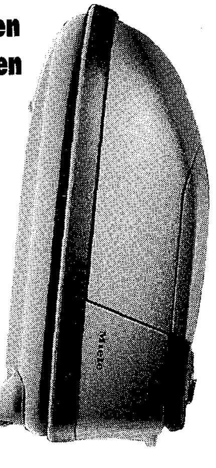

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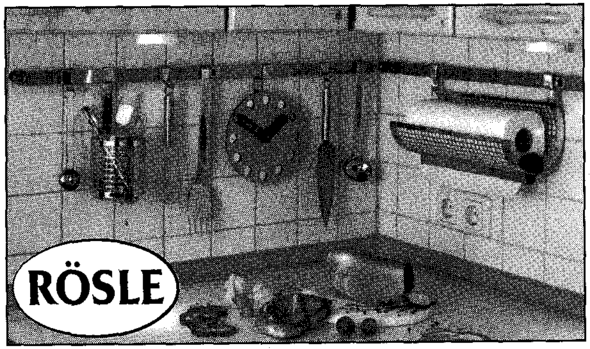

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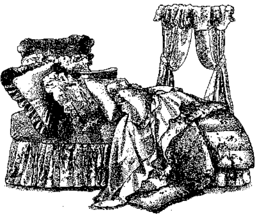

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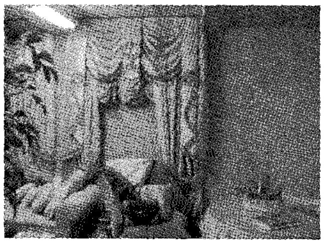

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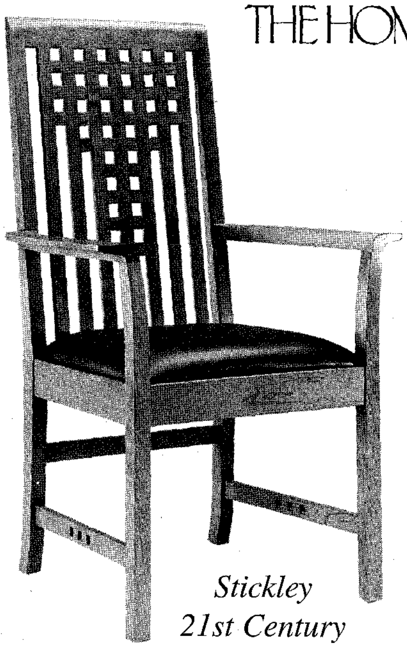

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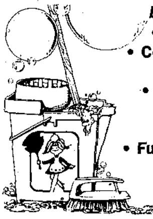

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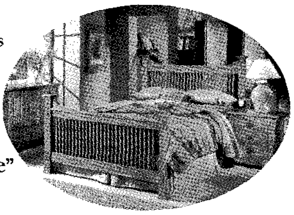

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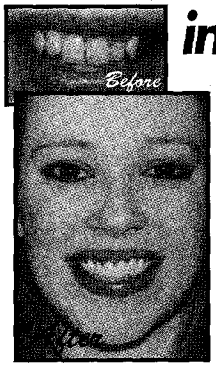

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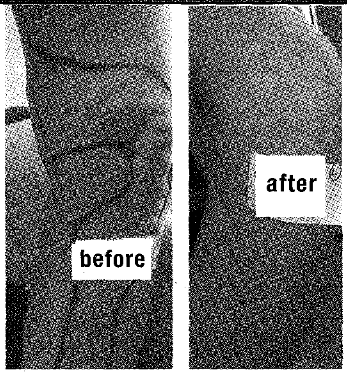

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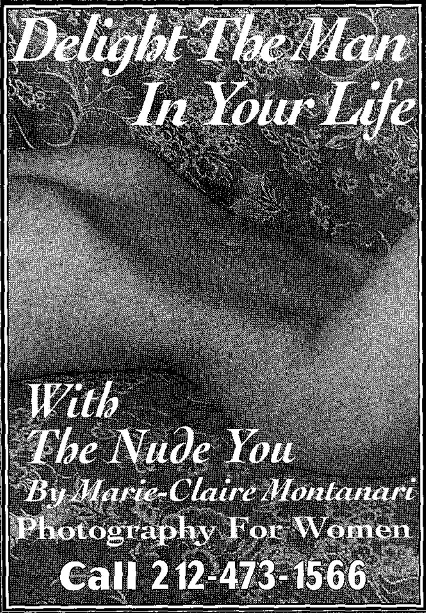

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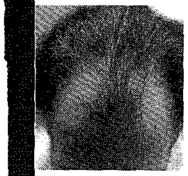

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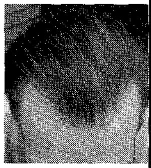

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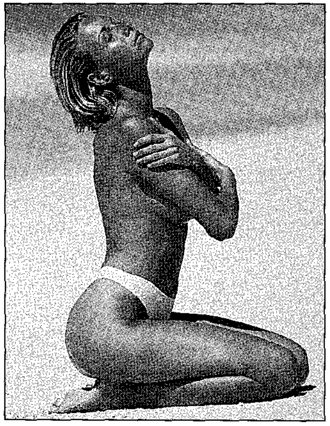

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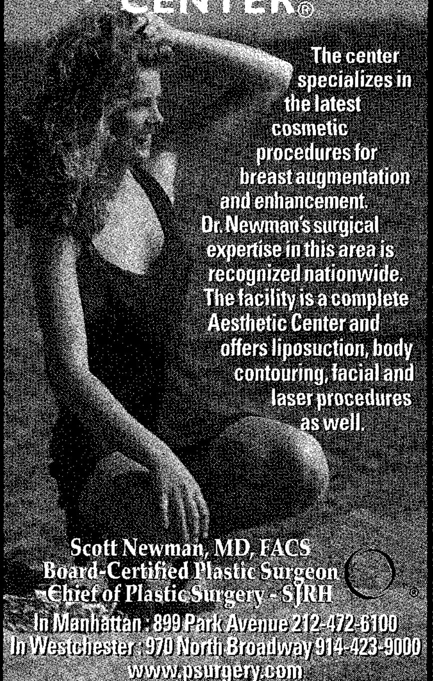

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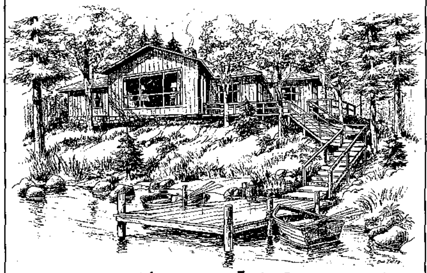

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Widow, Jewish, Not Religious—Seeking widower over 70, professional, sophisticated, to enjoy companionship and share the adventures of NY and travel. 5350 ✉

Analyze This—Psychotherapist, willing to go under analysis with the right guy. Successful, adventurous, varied interests, nonsmoker, 49. Photo/note. 5377 ✉☎

Retired Buinessman—Unitarian, politically liberal, seeks loving mate to share the adventures and joys of senior life. My age: Harvard '32...start counting. 5358 ✉

Christian Male Doctor—58, desires woman, 35-50, who is healthy, wealthy and wise. Recent photo/note. 5385 ✉☎

My Uncle Is An—Adventurous, 81-years-young gentleman who looks/acts 71. He is a retired business exec who seeks companionship - to share fine dining, theater and the better things in life. If you are a mature, cosmopolitan Manhattanite, don't let this one get away. 5373 ✉

Petite, Witty, Auburn-Haired—Jewish professional - 31, seeks handsome, intelligent male, 35 plus. Photo. 5342 ✉

Seeking Oriental Woman—Beautiful, sexy and intelligent, under 45. Me: successful international businessman, outgoing personality, great sense of humor, sexy and good-looking. Enjoys the best of NY and worldwide travel. Recent photo/phone, please. 5340 ✉

Terrific Catch—Attractive, successful, romantic man, 42, 5'10" - likes sports, the arts and travel. Looking for a 27-38, smart, sexy woman for romance. Note/photo. 5369 ✉

Captivating Jewish Lady—Beautiful, classy, leggy, slim, long/thick-haired damsel, with dazzling smile, sparkling personality, heart-warming laugh, intriguing profession, a way with words, and a charmed, secure lifestyle. You're considerate, well-educated, affectionate, passionate, altruistic, cultured, worldly, confident but not cocky, modest but ultra-successful, menschy, Jewish, 40-55, 5'8" and up, clean-shaven, emotionally/financially secure, and into the arts. Photo/note, please. 5354 ✉☎

Pretty Oriental CPA, MBA—Seeks well-educated professional man, 45-55. 5371 ✉

Wanted:—Intelligent, kind, financially secure gentleman (50-65) for this attractive, 5'8" redhead, athletic, bright, 50 years young, Jewish, NYC woman. Photo, please. 5382 ✉

Sweet, Smart, Sexy—This warm, caring, pretty lady would like to meet a 65-75-year-old gentleman, attractive, kind, gentle and financially secure, to enjoy a quality life together. Please call. 5379 ✉☎

If You Write It, He Will Come...—Very pretty, very intelligent, very funny, very honest, divorced Jewish woman, early 40s, kids, house, dogs and a white invisible fence! I'm 5'3", size 6, dark hair, big green eyes, great skin and a perfect nose. I'm telling you - you're going to like me! I am extremely spiritual, sensual, serious yet playful, successful, and I value love, relationships and integrity above all else. I'm looking for an extremely bright, emotionally evolved, intuitive and highly successful man who is confident, well-spoken and -mannered, and committed to health, family, friends and finding his soul mate. Please be a handsome man of your word, who's in good shape, knows how to laugh and play, talks openly and listens carefully, and has a big heart and a soft, gentle touch. No smokers, please. Note/photo. 5390 ✉

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Happy, Fun-Loving Woman—55, loves theater, travel, baseball, Shakespeare and Yeats. Seeks man, 50-70, who enjoys the same. 5361 ✉☎

Pretty Jewish Manhattan Mom—50s, professional, into the arts, outdoors, time with 9-year-old son. I am caring, down-to-earth and seek loving relationship. 5344 ✉☎

Humor And Compassion—If these are as important to you as they are to me, this slim, attractive woman, 47, would like to meet you. Note photo, please. 5353 ✉

Gay Man—Midwest, Manhattan, successful, Ivy grad, 50s, 5'8", 150, attractive. Looking for masculine, attractive man, 40s-50s, who likes to spend money on fine dining and foreign travel. Letter/photo/phone. Thanks. 5376 ✉

Tall, Thin, Attractive Blond, 41—Seeking marriage-minded, down-to-earth, good guy. Christian, please. 5367 ✉☎

Romantic, Successful, Nice Guy—52, Fairfield County professional, outgoing, humorous and sincere, seeks attractive, petite, sensual, fun-loving woman, 38-50, to share great conversation, quiet dinners, weekend getaways, possible loving, long-term relationship. Photo/note. 5383 ✉☎

Successful Woman Wanted—For love and marriage by rising writer/filmmaker, 43, 5'11", 175, fit, handsome, good husband material. 5347 ✉☎

AAA Man—Attractive, adventurous, affluent. Seeks AAA woman - attractive, articulate and alluring. Enjoys travel, dancing, fine dining. 5357 ✉

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Vibrant, Outdoor-Loving—Attractive, slender, sexy, warm, expressive, athletic, seeks quality man, 49 plus. 5384 ✉☎

Gay Doctor—Lives and practices in northern New Jersey. 5'10", 175 lbs, loves theater, beach, travel and more. Looking for that special guy who lives in Manhattan, 35-50 years old, fit, disease and drug-free, nonsmoking, emotionally and financially secure, who is looking for a partner to share life's best times with. I've never been happier in my life, just would like to celebrate with a great mate and friend. Note/photo/phone. 5348 ✉

Beautiful Face, Slim Knockout Figure—Warm, easygoing personality, gourmet cook, eclectic interests, 51. Seeks gentleman. 5351 ✉☎

European-Born—Divorced Jewish male, financially independent, not-bad-looking but well-maintained, seeks lady of class, 38-44, who is romantic, sensual, cultured, and not too tall. Photo/note please. 5389 ✉

Let Me Spoil You!—48-year-old, single white male, media investor. Handsome, generous, looking for younger woman to share my life. Picture helpful. 5366 ✉

Sweet, Handsome Business Leader—Blond, green-eyed, athletic, managing director of a department of a major investment bank, is actually a mensch. Looking for my sweet, beautiful and passionate Juliette. Loves travel, adventure and one love. Phone/photo. 5365 ✉☎

Athletic Ivy Lawyer—Tall, fit, handsome, passionate about life and its possibilities, pragmatically idealistic, 57. You: very intelligent, attractive, warm, active, 36-54. Skiing/tennis a plus; brains and humor a must. Photo, please. 5381 ✉☎

Looking For My Hero—Are you out there? The traits of my hero are: 5'9" or taller, 30-40, handsome, kind, funny, creatively romantic, financially secure, and who absolutely loves dogs. Being Jewish is a plus. Me? I'm the one everyone says must be "picky", but really I'm just waiting for my fairy tale hero. Is it you? 5345 ✉☎

NYC Gal—35, attractive, 5'6", slim, finance professional. I am looking for a special guy, 33-45, to share movies, theater, museums and other NYC activities. 5374 ✉

Can Your Heart Be Touched?—Can you look on life with quiet eyes? Jewish male, 53, 5'7", 160 lbs, who can do some of the above, seeks elegant, eloquent, humane, humorous, beautiful, slim, single female who can do all of the above. Note/photo. 5360 ✉☎

Successful, Beautiful Brunette—In Brooklyn, hoping to relocate to Manhattan shortly. Love the arts. Looking for a gentleman, 50-60, who also shares my interests in theater, Scrabble and good conversation. 5380 ✉

Slender Beauty—Sexy, single and successful, 5'8", blond, blue eyes, 49. Loves tennis, horses, flying, skiing, romantic dinners. Seeking a handsome, athletic, well-built, 6' plus, nonsmoking gentleman who loves life and is searching for a great lady. Photo. matchpoint@iwon.com 5364 ✉☎

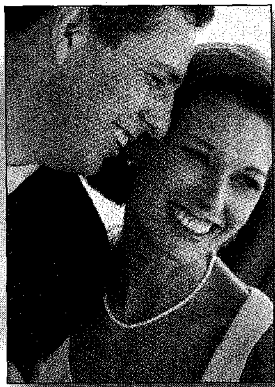
Personable, Very Attractive—Slim Manhattan widow wants to enhance social life. I'm energetic, fun-loving and rather intellectual, but humor is my priority. I own and manage real estate, but have widely varied interests. Males, 53-65, please send recent photo and note. I will respond promptly. 5359 ✉☎

Lively, Enthusiastic, Educated—Woman with great sense of humor and passion for friends, travel, books, theater, art - seeks same in 60-68 man of substance, for permanent relationship. Animal lover a plus. Photo and note, please. 5378 ✉

Gay, Tall, Trim, Handsome—51, intellectual, seeks spiritual, 40-55, good-looking soul mate/friend. 5387 ✉

Looking For Robinson Crusoe—Come rescue me! Looking for a man in his mid 40s plus, Jewish (nonreligious), a nonsmoker, works out and is compassionate. I am energetic, intelligent, funny and in terrific shape. This would-be rescued woman is very petite and enjoys a fast-paced life style. She is also passionate about the arts, and an honest, caring person. If you would like to continue in your explorations with an adventurous partner, contact me. 5375 ✉

Handsome Jewish Man—Semi-retired, self-made professional, fun, cultured, well-traveled, seeks honest, sweet partner. Note and photo, please. 5363 ✉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Elegant, Beautiful Jewish Widow—You've got to meet my friend! She's a charming, vivacious, slim, cultured, European-born Jewish lady, 5'4 1/2", with class, culture, integrity, a profession and a yen for fitness and the arts. You should be a kind, interesting, accomplished, worldly Jewish gentleman, 60s-70s, with youthful dynamism, good health, joie de vivre, many interests and a love of traveling. 5356 ✉☎

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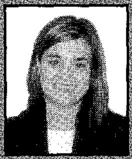
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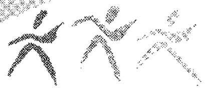
Strictly Personals



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Handsome, Tall Professional—Athletic Jewish man seeks pretty woman for forever relationship, 35-45. Note/photo. 5346 ✉ ☎

Classy Blond Beauty—Former fashion and print model. Tall, slim, sexy, 5'9", 118 lbs. Very fit, love the gym, tennis, learning golf. Adore all the arts and books, warm, fun, outgoing, love people, places and plans with the right person. You are worldly, warm, attractive, fit, highly successful, enjoy only the best, possess integrity and values, nonsmoker, age 45-plus. Note/photo. 5341 ✉

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The 'Guardian' Crossword

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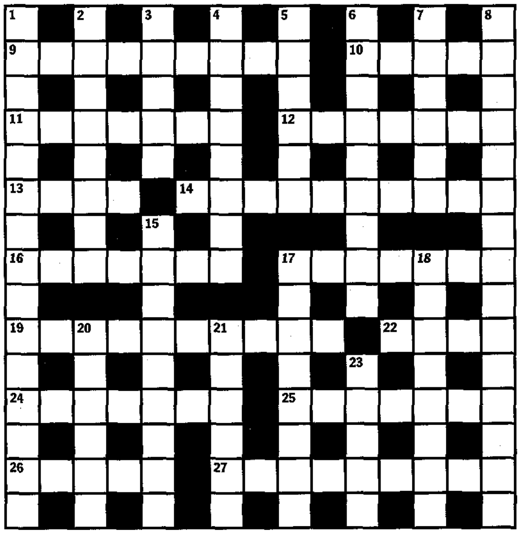
9 6 at sea in a punnet. (9)
10 Language student to gain entry? (5)
11 Love-sick, a politician demands a light. (3,4)
12 See 3.
13 Wander vaguely with 4 by 8. (4)
14 Grandma has acne caused by tension. (10)
16 Best seller, one of 23 that fell off a lorry? (3,4)
17 Fruit for almost a month at the bedside. (7)
19 Holy hippos comprise "the lumber of the schools" (Swift). (10)
22 8's partly reptilian girl of . . . (4)
24 . . . where a young creature gets the fruit. (7)
25 Getting warm? Exploding in anger. (7)
26 Don't release this film! (5)
27 Effect of Macbeth's hand on an Indian arm? (3,3,3)



DOWN

1 Grass performing well to help break the ice. (6,3,6)
2 Explain in detail quiet entry into treachery. (5,3)
3,12 Sound busy for a long time, taking in a secret agent 8 wrote of. (5,7)
4 Tester will demand some expenses to be put in afterwards. (8)
5 That can't possibly be Latin for 13. (6)
6 It's up to a wanderer to snoop around the alley at rising. (9)
7 See 23.
8 Writer of county address to the Queen swallowing his disgust? (8,7)
15 More or less 8's critical situation. (5–4)
17 Subfusc study of secret agent 8 wrote of. (8)
18 Note about sail put up by millenarian. (8)
20 Early morning bickering starts, short and long in turns. (6)
21 Workman eating Italian rock. (6)
23,7 8's put some soap on a shoe with energy. (5,3,3)

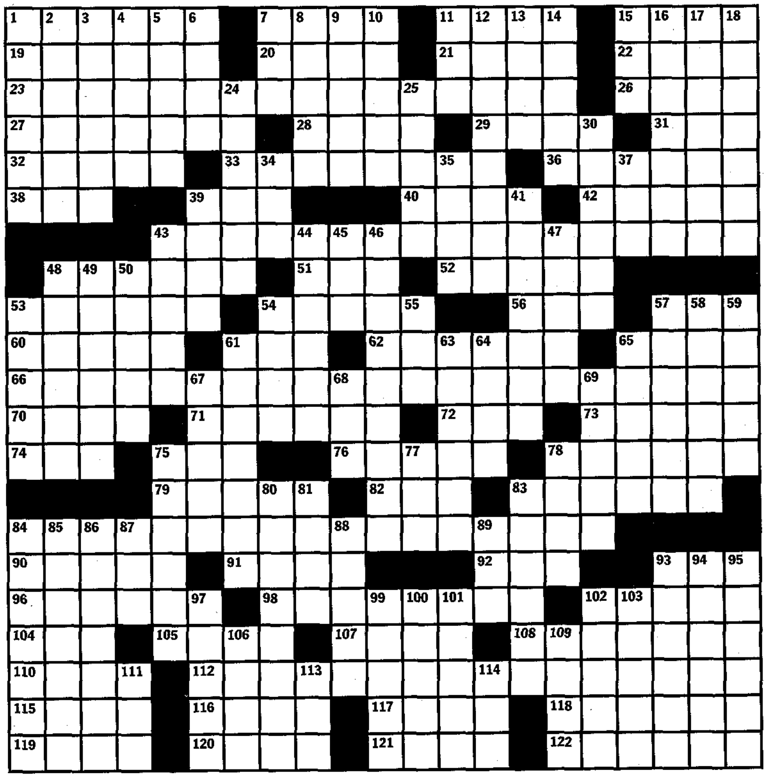
'Agonizing About Aging': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

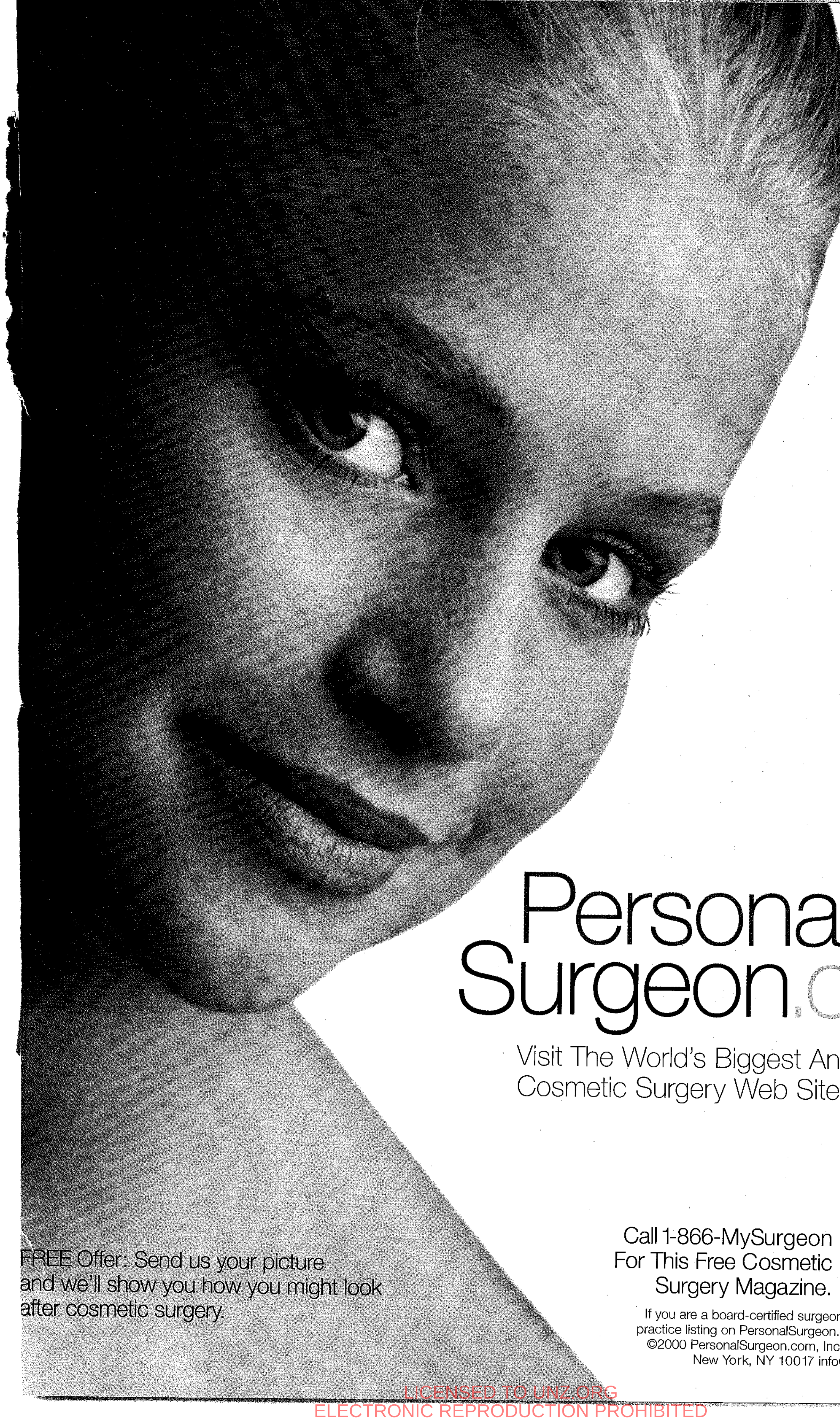
1 Rigg and Ross
7 A distance away
11 Highlander
15 Purim's month
19 Allure
20 Test-drive car, familiarly
21 Cry of disappointment
22 It can be barbed
23 If God wanted me to touch my toes, He would have ——
26 Wyatt of the West
27 Ancient three-tiered galley
28 "Rollerball" star
29 Parentheses, essentially
31 Chiang's foe
32 Salome danced for him
33 Sign up for another tour of duty
36 Kitchen pinafores
38 More S. than E.
39 Mideast org.
40 "—— Is Spinal Tap," 1984 movie
42 Swordsman's forward thrust
43 Funny, I don't remember when I started ——
48 Gin mill
51 Eggs, biologically
52 Have —— (try)
53 Homecoming
54 Bachelor bashes
56 Boxers' stats.
57 Sacred serpent of Egypt
60 Venerate
61 Eureka!
62 Less swept, as a fireplace
65 Voice range
66 Though I've grown wiser, I never ——
70 Barely made do, with "out"
71 Make costumes for
72 Ethiopian noble
73 As —— (usually)
74 Down in the dumps
75 Behold
76 "Tickle me" dolls
78 Became weatherworn
79 —— Nurmi, great Finnish runner
82 Aloha garland
83 Certain dress shapes
84 If God wanted me to be bald, He wouldn't —— .
90 Ten-percenter
91 105-Across designer
92 Norma or Charlotte
93 Not hers
96 Hang back
98 Casablanca citizen
102 Make —— in (show some progress)
104 Hall-of-Fame Giant
105 Art style of the '20s and '30s
107 1976 Bob Dylan song
108 Cohen's Cabinet Department
110 Ancient France
112 My wild oats have turned into ——
115 Raison d' ——
116 Learning by repetition
117 "500" site, informally
118 Dolphins quarterback Dan
119 Necessity
120 Eight, in Avila
121 Terrier breed
122 Bets

DOWN

1 Sea bottoms
2 Builds immunity
3 Garb
4 The "N" in T.N.T.
5 Was muscle-sore
6 Appear to be
7 Flurry of excitement
8 Buyer of hoods' goods
9 Jordan's capital
10 Part of R.A.F.
11 Male descendant
12 Shortchanging
13 Something unique
14 Puccini opera
15 Feeling of wonderment
16 Singer Neil
17 Make preparations
18 Used a chaise
24 Camelot magician
25 Sweaters and such
30 Banana treats
34 Timeless period
35 Stadium in Queens
37 Be a candidate
39 Latino laborer
41 Furnace feeders
43 Termite, at work
44 Was paroled
45 Film "Contessa"
46 Trinket
47 Native New Zealander
48 Singer Neil
49 Did penance
50 Like much tabloid news
53 Marathons, e.g.
54 Word to a fly
55 Silencing sound
57 Refer indirectly (to)
58 Stone markers
59 Sat for a portrait
61 Enjoying a furlough
63 Valiant
64 "As —— saying . . ."
65 Tire city of Ohio
67 Cousteau's milieu
68 Second word of the Bible
69 Nostril
75 Thwarted maliciously
77 Worldwide vacation "club"
78 Dresden's river
80 Martini ingredient
81 In the know about
83 One of the Plummers
84 Kind of lamp
85 Stir up
86 Chancy undertaking
87 U.K.
88 Concise
89 A feast —— famine
93 Ibsen's first name
94 Non compos mentis
95 Wkers. who are dictated to
97 Printed copy, for short
99 Desert filling station
100 Grouch
101 Bonbon
102 Same as G-sharp
103 Actress Winger
106 Gator's acquaintance
109 Trees in an O'Neill title
111 Went first
113 Modernistic: prefix
114 Hide the gray



Solutions to last week's puzzles appear on page 11



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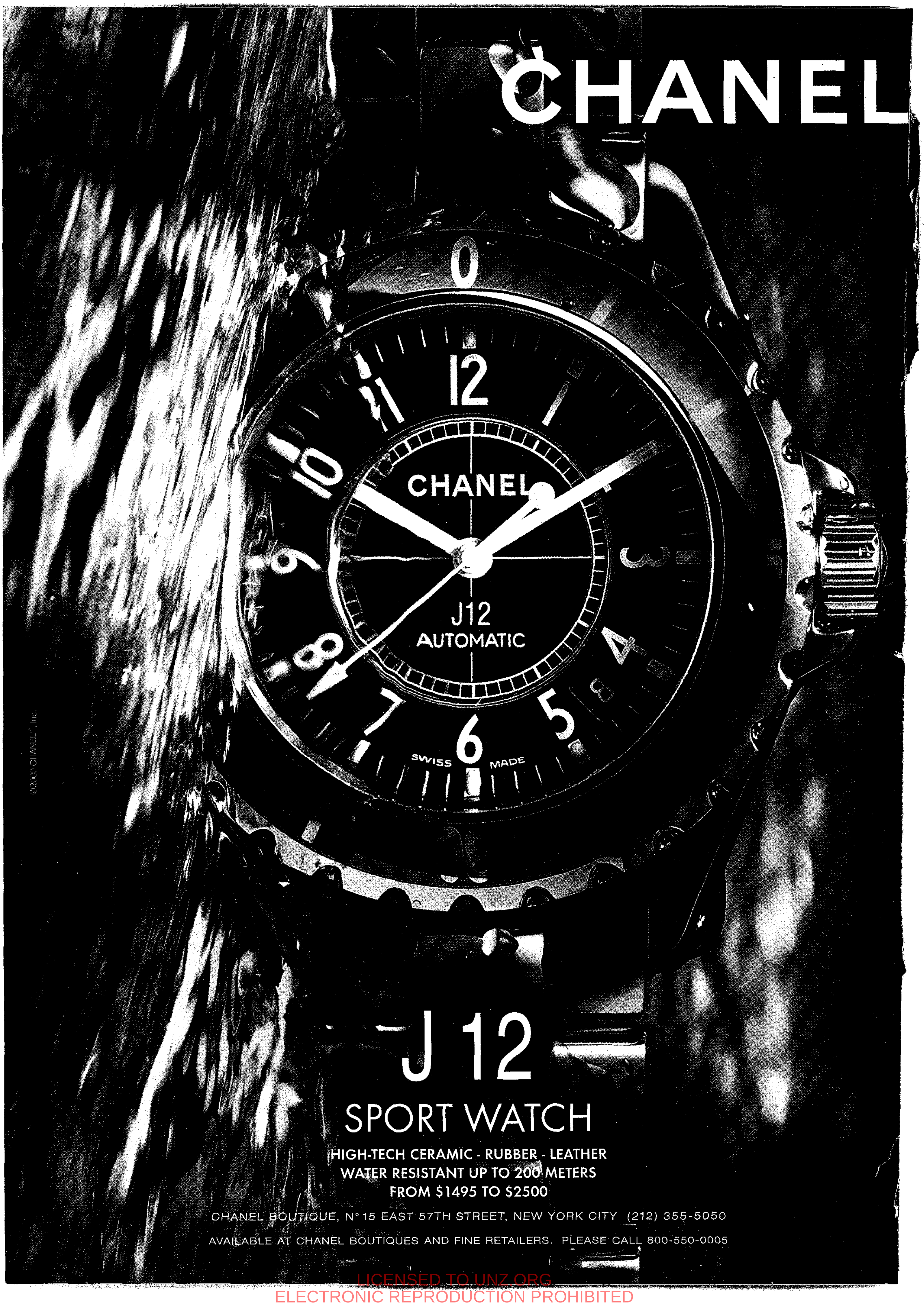
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